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THE DEADLY
HANDS OF
KUNG FU

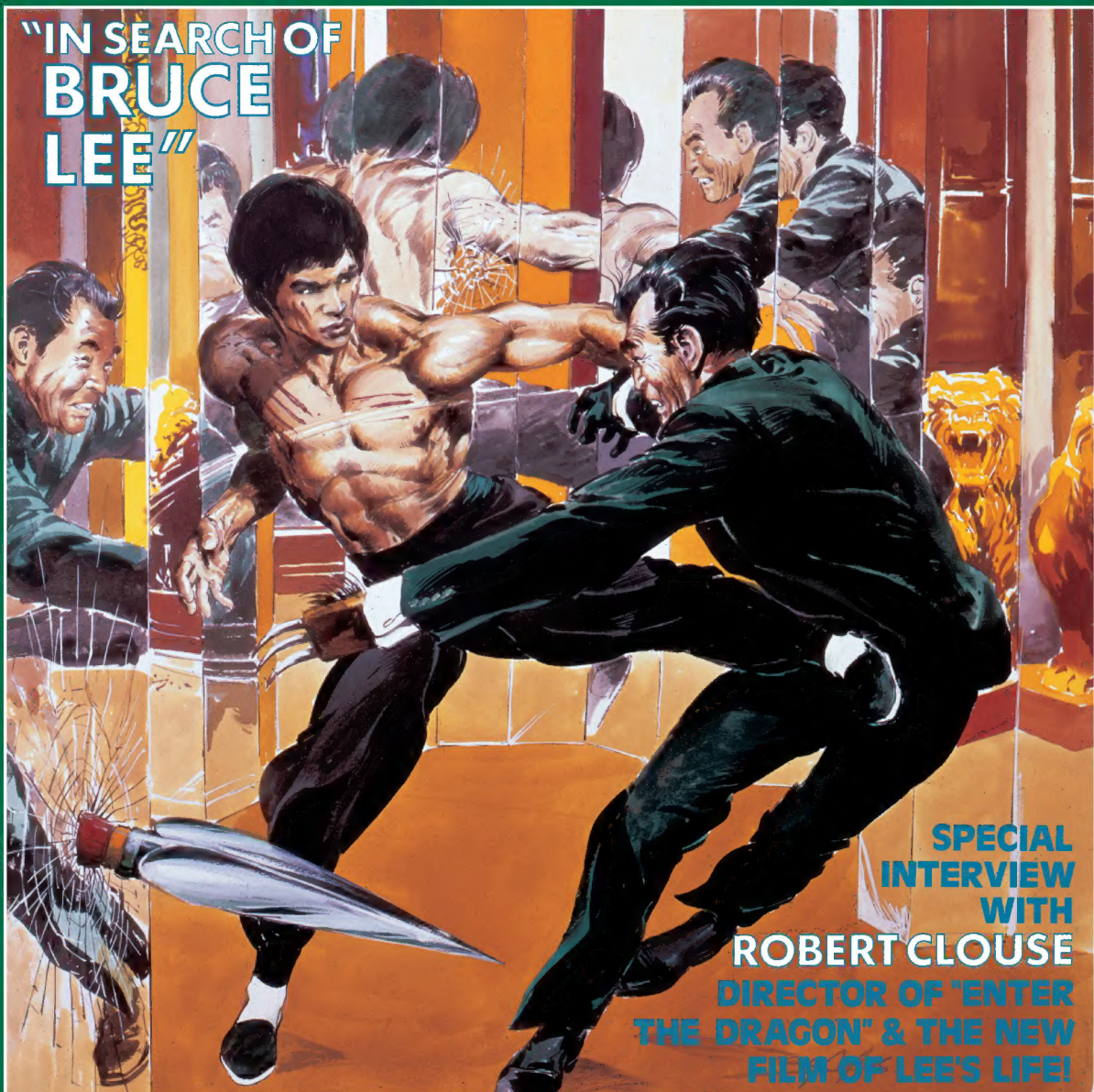
OCT.
NO 17
\$1

NO MAN CAN STAND AGAINST...

THE DEADLY HANDS OF KUNG FUTM

MARVEL

"IN SEARCH OF
BRUCE
LEE"



**SPECIAL
INTERVIEW
WITH**

ROBERT CLOUSE
DIRECTOR OF "ENTER
THE DRAGON" & THE NEW
FILM OF LEE'S LIFE!



**SONS OF THE
TIGER**



STAN LEE presents

THE DEADLY HANDS OF KUNG FU™

Vol. 1, No. 17

Oct. 1975

ARCHIE GOODWIN
Editor-in-Chief

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Editor

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Associate Editor

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& NORA MACLIN
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Editor Emeritus

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Cover

MASTER OF KUNG FU: THE KEY TO THE DRAGON'S HEART!

by Doug Moench & Rudy Nebres

The very air has formed to become the threatening ninja, Shadow-Thief, and Shang-Chi must fight him on a battlefield of ideals . . . and death!

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THE ORIENTAL WORLD OF AARON BANKS by Roberto Fuentes, Russell Teriak, P.K., A.E. Nimmus	34

SONS OF THE TIGER: POLITICS OF DEATH!

by Bill Mantlo, George Perez,
and Jack Abel

Bob Diamond, Abe Brown, and Lin Sun are caught in the midst of a terrible bloodbath . . . a prison complex turned into a slaughterhouse. And many will die!

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Dear Deadly Hands people:

After two big “theme” issues in a row (The “Billy Jack” and “James Bond” specials), DEADLY HANDS #13 seemed a bit quiet. And yet, upon reflection, I think it is quite successful, maybe one of my favorite issues to date.

Certainly, the Dominguez cover is one of your very best. However, being an eternal seeker of perfection, I do have two complaints about it, one minor, one major. Minor: Shang-Chi looks more Indian than Oriental. Major: the scene depicted has nothing whatever to do with the material inside! I don’t mind it when you stretch a point to get an exciting cover scene, but to set up an intriguing situation such as was portrayed (a battle on a wire high above the city streets) is *really* unfair when you don’t deliver the goods on the interior. Watch it in the future, please.

If you commit some sins by misleading us with the cover, I think you make up for it somewhat on your editorial page. I appreciate the way you were unafraid to mention a rival publishing company in non-derogatory terms. It’s a level of maturity and honesty I’d like to see *more* comic firms strive for. As well as your stories and art, I think it’s small touches like this that make Marvel the frontrunner I feel it is. One suggestion on future editorials: could we perhaps have some biographical data on the various people involved in producing this and others of your books? Once upon a time Marvel seemed to keep us very well informed about their staff; I’d like to see more of that now that you’ve added so many new people.

The new SHANG-CHI adventure seems promising, if somewhat confusing. I especially like the cliffhanger endings. It reminds me of the old Saturday afternoon movie serials. Rudy Nebres is quite a talented artist, but on this story, his work seemed somewhat weak, particularly toward the last few pages. Also, his Shang-Chi is quite a bit at odds with the color comics version, but I guess that’s inevitable when you have the same character going in two very different type magazines. SONS OF THE TIGER *has* improved enormously, but I’m withholding final judgement on the strip until I see how Mantlo, Perez, and company handle the group as a team. One thing that would aid the feature would be a regular inker. Each issue looks entirely different, although you do seem to be getting very good people each time. Just *settle* on one of them.

Being a comics buff, I’ve always rather resented the articles in Marvel’s black and white line. But DEADLY HANDS seems to lend itself to them. Now that you’ve

gotten beyond those awful reviews of even more awful Kung Fu movies, I think I’d actually miss the articles if they disappeared. Both the Ron Van Clief interview and the story behind the JASON STRYKER paperback series made fast and fascinating reading. I also like Ron Wilson’s illustration for the latter article. This surprised me because I was never very impressed with the color comics work I’ve seen under Mr. Wilson’s signature. Is there any chance we might someday see a full story done by Ron (in the style used for the illustration)?

Looking back over what I’ve written, it appears I’ve been pretty critical of what I began to say was one of my favorite issues. But really my criticism is on the individual parts. Each one has its particular faults, yet added together they make up a very solid, very pleasing whole. One of my feelings about Marvel’s black and white line has always been that, except for the Roy Thomas-edited titles, they didn’t really hold together as magazines. From about issue 10 on, this has been changing with DEADLY HANDS, and with No. 13, I think you achieved a really well-rounded magazine. You seemed to have found your direction, now get to work on those details and you’ll have a fan for life. Actually— but don’t take advantage— you’ve got one already.

Bill Clifford
Kansas City, Kansas

Bill, thanks, and we sincerely hope we continue earning your support. Take advantage of a fan? Perish forbid!

You do bring up some good points and we’d like to take a moment to answer them. First, the cover—you see that cover was actually not originally intended for that issue. It was done as an inventory cover to be held in the house in case we started getting behind. Eventually, a story might have been worked up around it. Unfortunately, when the cover came in, we discovered we were *already* late on our cover schedule. Sooo... a nice cover and no story to go with it.

By the way, you’ll be pleased to hear that Ron Wilson is indeed working on a full-length Kung Fu strip for the mag, written by Rich Margopoulos. We’re not sure when it’ll be appearing (it’s just being pencilled now), but keep your eyes peeled on our ever-lovin’ next issue pages!

We think it’s a good suggestion to include information about various people who work on the books in our editorials. We have quite a roster of names on

our contents pages over such vague descriptions as “Design” and “Art Consultant”. We’d like to know what other readers think.

Hopefully, through all the recessions and deadline dooms, dreaded and otherwise, we can at least retain our honesty and candor with you, the readers. That we’ll never compromise.

Dear Amardilloes:

Wow! At first I thought we were going to have another “Maltese Falcon” on our hands with “The Dragon Dies At Midnight,” but I was quite mistaken. While the Nebres art and visual story telling were adequate, the actual plot and script were brilliant. What a cliff-hanger! Sharen’s bikini is a bit puzzling, but does add to the fun visually.

The SONS OF THE TIGER epic opened intriguingly for the first page— but that Splash was just plain *painful*! Was that trip *really* necessary? The story itself was a good Elliot Ness-ish, cops & robbers, kung fu deal with a predictable ending that was fun in spite of itself.

Moench and Mantlo are excellent craftsmen. They were no disappointment this time. Keep it up.

Patience Graymalkin
New York, N.Y.

Thanks for the kudoes, Patience. We hope your reaction to the Shang-Chi serial is as favorable now, with the concluding chapter in the offing for next issue, as it was then. Besides, we need the glowing compliments to buck us up for the next couple of missives (gulp)...

Dear Marvel:

In Thor, #240, the amnesiac Odin asks Judith how it happens that some men work for others; “...yet they be not repaid when ‘tis time to give them their due!” Replies Judith, “It’s called *CAPITALISM*, Orrin, That’s the only answer I can give you.”

This little vignette got me thinking what Judith would have said if Orrin had come strolling into the commune with a copy of the Deadly Hands of Kung Fu #15 puzzling over why he should pay \$1.25 for black and white reprints of old color-comics. Might he not wonder what Shang Chi and Iron Fist are doing teamed up on the cover of the book when their stories are totally unrelated? Might he not wonder why you used the phrase “MORE THRILLS” when, in fact, you were merely rerunning old materials?

Getting to the heart of the matter, might he not wonder why you take it on yourselves to knock capitalism while you are so stoutly carrying on one of its shoddiest traditions—misleading packaging?

Knowing the way Judith sees things, I would imagine she would respond to his groping after the truth by saying, “It’s called *Freedom of the Press*, Orrin. That’s all I can tell you.”

For my part, I call it hypocrisy. In fact, I call it *HYPOCRACY*! It’s not incurable; however, the remedy is a two-stage affair:

- 1) Start saving your panels for expressions and dialog that advance your plot-lines; and
- 2) Shove your moralizing about the practices of other businessmen till you’ve mastered the basic ethics of your own profession.

Robert Kenney
Chicago, Illinois, 60610

No clever comebacks, no cute remarks... just a serious answer. I don’t know if it will resolve anything, but we on the editorial end would like to state our opinions on the matter.

We’re sorry you felt ripped off. Whether you believe it or not, that was certainly not our intention. We can see how a reprint issue would bother you if you had already read the stories elsewhere and have them in your collection. There are many, however, that missed those stories and constantly ask for them to be reprinted. These people enjoy the reprints. We blurb “more thrills” on the cover because, obviously, if you haven’t read the material before, the extra thickness of the book indeed provides more thrills than usual.

As for the Shang-Chi/Iron Fist cover, we find that when you have more than one character deserving prominence on the cover, it is much more aesthetically pleasing and less confusing to put them together in an imaginary scene. A few years ago in our color line, we used to have split character books and we would try to feature split cover scenes showing a scene from each of the two covers. But somehow it never seemed to work. You never had enough room to put much detail into either scene and, by the time you’d fit on the copy, you were lucky if you could see more than the characters. At least here (and hopefully you’ll agree with us on this point) you got an attractive cover for your money (although, at this point, that may seem little solace.) We do try to indicate on the cover that an issue is reprint (“Special collectors edition” and such phrases), but we do feel we may have been guilty of being too subtle on this one. For that, we apologize.

And finally, your cry of hypocrisy— and your two point suggestion for countering it. The big fallacy in your thinking there is that you are grouping everyone at Marvel into a collective mass. Marvel always has been and always will be a group of individuals with no one quite thinking alike on anything. It is, we feel, the one element that has made Marvel as strong as it is. Marvel, the business, tries to give its writers free reign to express their own individual ideas and themes, but obviously an individual’s ideas do not apply to everyone collectively. And moving the plot-lines along is all well and good, but you have to build characters and their assorted philosophies or the story becomes a meaningless vacuum peopled by cardboard stand-ups.

Okay, we doubt if we’ve won you over, but at least you know more about our thinking in the matter. The really important thing here is that we’re sincere when we say we’re sorry that you think you’ve been taken.

’Nuff said!?



Dear Sirs:

You almost have a very good magazine here... almost but not quite. One slips happily through Shang-Chi and accompanying Martial Arts articles. Suddenly the senses are disrupted and shocked by the unmistakable reek of fresh trash. One realizes he has reached that part of the

magazine to be ignored, the SONS OF THE TIGER. Once again one feels cheated of one’s money to obtain a magazine in which this sort of thing is permitted.

Shang-Chi has been created as a real character (although the artist’s admiration for the face and body of Bruce Lee is at times, quite noticeable) and the plots show some thought. Although Chi’s abilities smack a bit too much of fantasy, he seems a plausible character. I enjoy him and I feel you have created a very successful individual.

Then I reach SONS OF THE TIGER and my faith in you is shaken. Who cares about these three jokers in their blatant costumes, outrageous verbalizations and continuous conversation as they fight clean-cut young men with such “deeply serious” thoughts about life? “Must Heaven be stained with blood, Samurai?” That is but a weak example of some of the spew they spout.

Their acrobatic feats are extremely ridiculous, whether you have to sell issues or not. The entire character trio is unconvincing and paper-mache.

I purchase the magazine, but feel very cheated when my money brings me this form of tripe. Why not a short story of Shang-Chi. Or an Iron Fist episode. You’ve created in him a form of super-hero. One expects fantasy. But the GOONS OF THE TIGER trio slump between realism and fantasy, and are not worth time you might better devote to something else. What about a series laid in ancient China concerning an expert practitioner? Please think about disposing of this mistake, these three idiots with their soap-opera lives and overly dramatic emotional involvements.

Yours truly,
Bill Orlikow
Winnipeg, Manitoba
Canada

Well, Bill, there’s not a lot we can say here. We disagree. We weren’t really happy with most of the early episodes, one thing or another just always seeming to work out wrong, but we think Blushing Bill Mantlo and George (pacesetter) Perez have done much to improve the series. And we don’t quite understand the distinction that allows us to do fantasy with Iron Fist and not with the Tiger’s Sons.

As for your request to do a series set in ancient China, even as we speak, John Warner and Sanho Kim are hard at work producing a four-part epic set in Korea in the 1590s and involving both Japan and China. The series is called *SWORDQUEST*, but you can bet there’ll be plenty of empty-handed martial arts action on hand as well.

Dear Editors:

On the whole, Deadly Hands #14 was quite good. The Sons of the Tiger had their best story thus far. Please, no more jumbled up stories like the one in issue 11, which I still can’t understand.

But to the mag in general, I have a few suggestions I hope will be taken into consideration.

First, remove Shang-Chi. He is getting a bad case of overkill. I find myself not buying his own mag, since I get enough of him here and in Giant Size Master of Kung Fu. Replace him with another series, but not Iron Fist. Don’t overkill him too. Whatever happened to Dragons Two, that was supposed to be in Iron Fist?

Also, how about comic adaptations of kung fu movies. Not on a regular basis, as in Planet of the Apes, but perhaps in a few special issues.

As for the articles, they are fine. The best selection was in issue 3.

One last comment. PLEASE reduce the number of pages in Planet of the Apes, so it can cost 75 cents. If it did, I would buy it more regularly.

Blaise Majkowski
Worthington, Mass.

Gee, this is awful weird—responding to a comment on PLANET OF THE APES in a magazine called THE DEADLY HANDS OF KUNG FU—but, Blaise, you must be a mind reader. Starting with

APES #14 (on sale right now!), APES will indeed be a slightly reduced size for 75¢. Howzat for service?!

Dear Archie and Co.,

Just writing to let you know that I really enjoyed the 13th opus of your magazine, THE DEADLY HANDS OF KUNG FU. For the last three or so issues, the mag was trying to do “special issue this” and “special issue that” (*Iron Fist*, *James Bond*, *Billy Jack*, et al) and, while I enjoyed those projects, I found it refreshing to settle back into a pleasant, “ordinary” and nicely varied issue. Do not stop the special issues by any means— but with constant bombardment they lose their purpose, which is to be *special*!

I liked the cover, even if the situation was—well— strange. I’ve not really cared for Dominguez’s painting work before this, but then I had mostly seen them on DRACULA LIVES, whose cover layouts fell into such a pitiful rut that it isn’t really fair to judge the paintings that resulted. The scope and depth of this fine DEADLY HANDS cover was amazing. Even the logo didn’t flatten it and the Shang-Chi corner trademark seemed to fairly pop up off the cover.

The Shang-Chi story I’m going to let pass without too much comment. It seemed enjoyable— I definitely like the new approach of a fanciful kind of adventure serial, as opposed to the run of pointless boogaboog morality plays that were the trend before. However, I really would prefer to withhold comment on the story until I see its total evolution in chapter 6. I am getting a little tired of Shang-chi. He’s a good character, but overused. Give him a rest.

I am also worried about SONS OF THE TIGER. I like the characters and all, but several things are hurting on the series that I hope won’t be ignored too much longer. The stories are falling into a kind of stylistic rut—ordinary situation flares into brutal violence and builds on a crescendo until the end, with much blood bathing in between. Furthermore, the readers seem to be expected to be shocked by it each time. Okay, I was shocked the first time, maybe the second time, but I’m no longer even reacting. What the series lacks is a sense of something building, developing from episode to episode. And there’s no real background, other than their origins, nothing that seems to tie the group together. Bill, you’ve certainly come a long way in developing the individual personalities of the Tiger’s Sons... what you need to work on is developing those characters in relation to each other. But I do like what you’ve done, raising the strip at least above the status of being a bad rip-off of ENTER THE DRAGON.

I liked the articles section quite a bit, though I do have my complaints there too. *Legend of the Black Tiger* was a good interview—I liked learning more about Chinese film production— but it was a little brief and I thought the picture material was weak. *Kiai* was a very entertaining and unusual behind-the-scenes article, yet touching the more technical aspects of the martial arts that I hope you’ll be getting back to.

A last comment to the side— do we really need the editorials. It’s not that I outright dislike them, it just occurs to me that they never say anything that couldn’t be said just as well (and much more tersely) on the letters page (or, in some cases, on the contents page). It sure would be nice to have that extra page of art! How about it?

All around it was a good issue— not perfect, but tremendously satisfying. Thank you.

David Malachi
Santa Cruz, Calif. 95060

Dave, thanks for the rollickin’ run-down. We passed your thoughts on to Doug and Bill. Shang-Chi will be getting that rest you requested starting with issue #19 as Iron Fist steps in for his six issue run.

On the matter of editorials, we’re going to wait and hear from Marveldom Assembled before we say anything. Opinions? Send them to:

THE DEADLY HANDS OF KUNG FU
575 Madison Avenue
New York, N.Y. 10022

We’re countin’ on you karetake!

EDITORIAL AT THE HEART OF THE DRAGON!

The editorial merry-go-round-is in full momentum.

Centrifugal force has again taken its hold. I thought I was holding the reins firmly, pulling at the bit of that warrior's steed, but changes and upheavals in our bombastic black and white line have decreed that the order must changeth once again. So, Editor-in-Chief Artful Archie Goodwin will jump back upon the steed, starting with the very next issue of **DEADLY HANDS**, but until that time, while one hand still slips on the reins, we have a full package of Martial Arts mayhem and esoteric insights that should keep you pleasantly entertained.

The fifth chapter of Doug Moench's mammoth *Shang-Chi* serial, "The Key to the Dragon's Heart!", fluctuates between reality and unreality. We have the feeling Doug may have been in that nebulous state of mind that attacks one after they've been sitting behind the tyrant typewriter for days on end. At any rate, whatever the source, he—with a fine pictorial assist from Rudy Nebres—has come up with some of the most *realistic* unreality this side of *DR. STRANGE*.

Robert Clouse, the director of *ENTER THE DRAGON*, is now involved in the making of a legitimate film biography of Bruce Lee, unlike the rip-off that was perpetrated on audiences a few months back. Walter Cichy has met with Robert Clouse and in an exclusive interview he reveals much of the background that is going into the making of this momentous Martial Arts film.

The Bruce Lee cover by Neal Adams is his second painting from the *ENTER THE DRAGON* film. It's just possible that these are the only two paintings ever done from the movie; and Neal has raced against the deadline, the same one we all pursue, and ducked in under the wire...and since we gave him less than a month for the deadline,

combined with the fact that the talented Mr. Adams has a score of creative projects to consume his time, we think it's almost miraculous that the painting graces our cover at all, let alone that it's the stunning success we firmly believe it is.

Neal kept assuring us that he'd finish it in time; but, truth to tell, we were just a mite skeptical, especially since that 3-D hologram has been placed outside his office. Whenever a convoy trekked on down to Neal's studio to see how the cover was coming along, they were all distracted by the three-dimensional lady inside the hologram. Each time we walked past her she winked and blew us a kiss. No wonder Neal seldom makes deadlines!

A.E. Nimmus, Russel Turiaka, and Roberto Fuentes combine to present our coverage of the 1975 Oriental World of Martial Arts exhibition. In both photos and text, we'll give you a ringside seat to the Madison Square Garden Martial Arts show. And we'll save you the ticket fee to boot. The only thing we can't supply is the sound effects and the audience reactions.

The Sons of the Tiger face brutal atrocities in a prison system that would make Billy Jack flinch. Bill Mantlo has already completed the next two Tiger Sons adventures, including one that teams them with Iron Fist. Busy man, that Mr. Mantlo, and we can't forget to mention Jack Abel who has inked George Perez's pencils with flair and style. While we were checking in on Neal about the cover we also stopped in on Jack to make sure he wasn't spending his time walking back and forth before that distracting hologram. Jack works down the corridor from Neal, so it's not a long walk.

In our last editorial, the upcoming Don McGregor/Marie Severin Martial Arts Face-Off was mentioned. The challenge was hurled.

And then we asked you...yes, you...to forecast how that battle would come out!

We waited for your replies.

We waited for days.

We waited for weeks, ready to leap into combat at the merest response.

And then one letter came in! One!

The message was inscrutably scrawled with a Bic banana that was more banana than Bic. It told us how our inner spirits had regressed and now resided in the depths of the shadowy realms of a chicken ranch. It told us that and peace harmony, seeking the path to become one with the Universe, to merge with the cosmos, neither affecting nor being affected, was the only true way to find a true destiny. The only other way to find out is by taking a bus to Carnarsie, N.Y., where, it is rumored, the true secret of the Universe is kept in seclusion by an elderly mystic with amnesia.

Anyhow, once an interpreter filled Marie and Don in on what the letter really meant (they called in our Universe expert Steve Engleheart and he kindly elaborated on the multi-dimensional levels inherent in the fabric of the letter, not to mention the Bic banana), the two combatants turned to face each other.

There was a moment of silence. As one, they both said, "Wha'd he say?" and walked out.

Now there may never be a tournament of hostility and nastiness unless you write in.

And if you do, do us a favor. Throw out the banana first, okay.

That grip on the reins of our merry-go-round horse is slipping rapidly.

It gives me one last chance to thank you again, as we did in that other goodbye editorial, for your support. I hope the craziness in these editorials has amused you before getting on to the serious contents of our magazine and it's impossible to end this without thanking Marie for going along with our tournament.

The merry-go-round will probably join us together again at some time in the future.

Until then, hang in there.

Meantime, I'm just going to pick myself up off the ground.

—Don McGregor/Editor

SHANG-CHI MASTER OF KUNG-FU

"THE DRAGON: CALLED THE LUNG IN CHINESE LORE, AND FUNDAMENTAL TO THE PRECEPTS OF TAOISM. IT IS SAID TO BE A CREATURE OF ACTUAL LIFE-- A BENEFICENT FORCE WHICH BESTOWS BLESSINGS UPON BOTH THE NATURAL AND SUPERNATURAL WORLDS."

"MOVING THROUGH THE HEAVENS TO GATHER CLOUDS AND TO GRANT LIFE. GIVING RAINS TO THE EARTH BELOW, THE DRAGON HAS EVER BEEN VENERATED AND LOOKED UPON AS THE SYMBOL OF IMPERIAL MAJESTY. BUT, LIKE THE RAINS THEMSELVES, THE DRAGON HAS BEEN KNOWN TO ACT AS A FORCE OF DESTRUCTION. AND SO, IS SOMETIMES FEARED AS A MONSTER."

"THE GOLDEN DRAGON: A STATUETTE FUNDAMENTAL TO MY PRESENT THOUGHTS, AND THE CAUSE OF MY PRESENT ACTIVITIES-- AN OBJECT OF GREAT BEAUTY. ICON OF GREED. SOME SAY IT WAS A GIFT FROM THE EUROPEAN EXPLORER MARCO POLO TO THE GREAT KHAN AND IS SCULPTED OF SOLID GOLD SAVE FOR ITS HEART, A RUBY AS LARGE AS A MAN'S FIST."

"OTHERS SAY IT IS A MYTH OF TODAY. A HOLLOW SHELL CONTAINING SECRET DOCUMENTS GOVERNING THE FATES OF TWO WORLD POLITICAL POWERS."

"I DO NOT KNOW THE TRUTH. I KNOW ONLY THAT THE STATUETTE IS PURSUED BY SIX PERSONS..."

"THEY ARE: SHAREEN... CHO LEE... THE SHADOW-THIEF... KWAI... LIONEL STERN... AND BLACK JACK TARR. I HAVE BECOME INVOLVED WITH THEM ALL. I DO NOT KNOW ANY OF THEM... WHEN ALL ASK FOR MY TRUST."



PART IV

THE SAGA OF THE GOLDEN

DRAGON

"I STAND WITH BLACK JACK TARR IN FRONT OF THE CURIO SHOP, WHERE THE MAGICIAN CHO LEE HAD SOUGHT MY DEATH THROUGH THE MYSTERY OF PAINTED DEMONS..."

"WITH US IS THE WOMAN CALLED JENNY QUINN, SHE WHO AIDS TARR IN HIS SERVICE TO SIR DENIS NAYLAND SMITH..."

"ALL THREE OF US ARE VISITED BY MADNESS... FOR THE SMALL STATUETTE OF THE GOLDEN DRAGON HAS GROWN WEARY OF BEING HUNTED--

"--AND HAS TRANSFORMED INTO A LIVING FORCE OF DESTRUCTION!"



THE KEY TO THE DRAGON'S HEART

Story: DOUG MOENCH Art: RUDY NEBRES
Featuring characters created by SAX ROHMER

"TARR SPEAKS, WITH A VOICE TO WHICH I HAVE NEVER BEFORE HEARD HIM SURRENDER..."

IT... IT CAN'T BE--!

TELL ME I'M BLOODY DREAMIN', CHINAMAN--!



TELL ME IT AIN'T REAL--!

"I TELL HIM NOTHING."

CATCH



THE... THE
DRAGON--! THE
MONSTER...!

IT... IT'S
GONE...!

"--WHO HAS JUST
ARRIVED..."

"SHADOW-
THIEF"

"BUT THERE IS
ANOTHER--"

DID YOU HEAR
ME, CHINAMAN--?
THE DRAGON
DISAPPEARED--!

"THE IMMORTAL NINJA,
DRESSED IN BLACK... STARK
AGAINST THE DAWNING SKY..."

"HE DROPS, THOUGH
I HAVE NOT SEEN HIM MOVE."

I STILL
CAN'T BELIEVE
IT...

"...AND HE DOES NOT FALL
AS HIS BODY MOVES TOWARD
THE STREET..."

"HE... FLOATS...
DOWN."

THE AIR HAS
BECOME A
SHADOW-THIEF,
THE SHADOW-
THIEF HAS
BECOME AIR.

YOU'RE
RIGHT, BLACK
JACK-- IT'S GONE!
BUT HOW COULD IT
JUST... VANISH...?

The
CRIMSON
PRISON

"AND NOW, HE BECOMES THE GROUND, AND FEEDS FROM ITS STRENGTH... A STRENGTH WHICH HOLDS THE ENTIRE WORLD UPON ITS FACE."

WHA...?

NOW WHO THE BLOODY HELL IS THIS JOKER--?!

"IS HE MANY OR ONE? DOES HE MOVE FOR MAN, OR WILL NATURE EMBRACE HIM--"

"--AS HE ACTS FOR THE DEATH OF A MAN...?"

SOME KIND OF ASIAN DRACULA-- PRESSED ALL IN BLACK...?

"I AM THAT MAN. I LOOK UPON THAT DEATH. THERE IS LIGHT TO BE SEEN ON IT. THE FINAL SHADOW HAS BEEN STOLEN!"

"I STARE INTO SHADOW-
THIEF'S EYES, ATTEMPT-
ING TO SEE IF DEATH
AWAITS WITHIN..."

"...AND I SEE NOTHING
BUT MY OWN EYES..."

"...HELD WITHIN HIS."

"BUT THE FORCE IS
RETURNED TO ME...
EQUALLY..."

"WE ARE REVERSED,
BUT WE ARE THE SAME.
MY SHADOW REACHES
FOR HIM; HIS RETREATS
FROM ME, BUT REVERSED,
OUR SHADOWS REACH
AND RETREAT...
TOGETHER... MESHING
BUT FLEETING... AS WE
STAND, MERE
REFLECTIONS OF THE
DARKNESS FROM
OBSTRUCTED LIGHT."

"MERE REFLECTIONS OF THE TRUTH
IN OUR SHADOWS."



"BUT THE MOMENT,
AFTER ITS ETERNITY,
WILL LAST NO LONGER."

"SHADOW-
THIEF HAS
TOLD ME
TOO MUCH.
HE WILL NOT
SPEAK!"

SO--

SHADOW-
THIEF!

WE
STILL DO
NOT KNOW
IF I WOULD
HAVE
SURVIVED A
CERTAIN
CONTEST
WITHOUT
YOUR
AID.*

BUT IT IS STILL
POSSIBLE THAT MY
DEATH WOULD HAVE
BEEN PREFERABLE
TO YOUR ACTIONS
DURING THAT
CONTEST!

I REPEAT
TO YOU,
SHADOW-
THIEF: IT IS
NOT NECESSARY
TO SPILL
BLOOD...WHEN
ONE DEFENDS
LIFE...OR
SEEKS A
STATUE OF
GOLD!

*SEE D.H.K.F.
#13.--DON



THUS, YOUR
ACTIONS HAVE
RENDERED YOUR
LIFE, SHADOW-
THIEF--

--UNWORTHY
OF DEFENSE!



I HAVE NOT
FORGOTTEN THIS,
SHADOW-THIEF!

AND
NOW...



...I THROW
IT AT YOUR
FEET!



A
DART--?!

WHAT
THE DEVIL'S
GOIN' ON,
CHINAMAN?!!

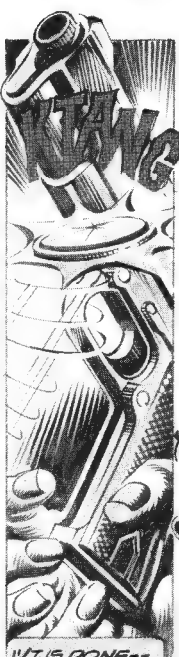
"IT IS DONE."

I DON'T KNOW WHAT THIS IS ALL ABOUT, CHINAMAN-- BUT THERE'S BLOOD PUMPIN' FROM YOUR SHOULDER... AND IF IT CAME FROM THAT PART--

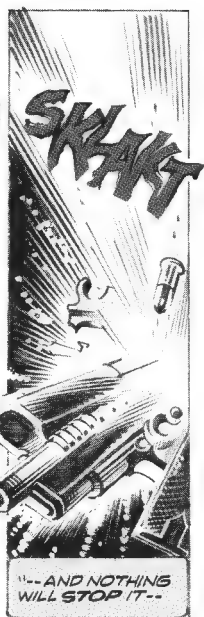
--YOU JUST MIGHT BE FILLED WITH POISON... OR SOME KIND OF DRUG...

...AND THAT AIN'T NO CONDITION TO BE IN WHEN YOU'RE GOIN' UP AGAINST SOME BLOODY MARTIAL ARTS MANIAC--!

ESPECIALLY IF THERE'S A GUN AROUND TO END THE WHOLE THING REAL--



"IT IS DONE--"



"--AND NOTHING WILL STOP IT--"

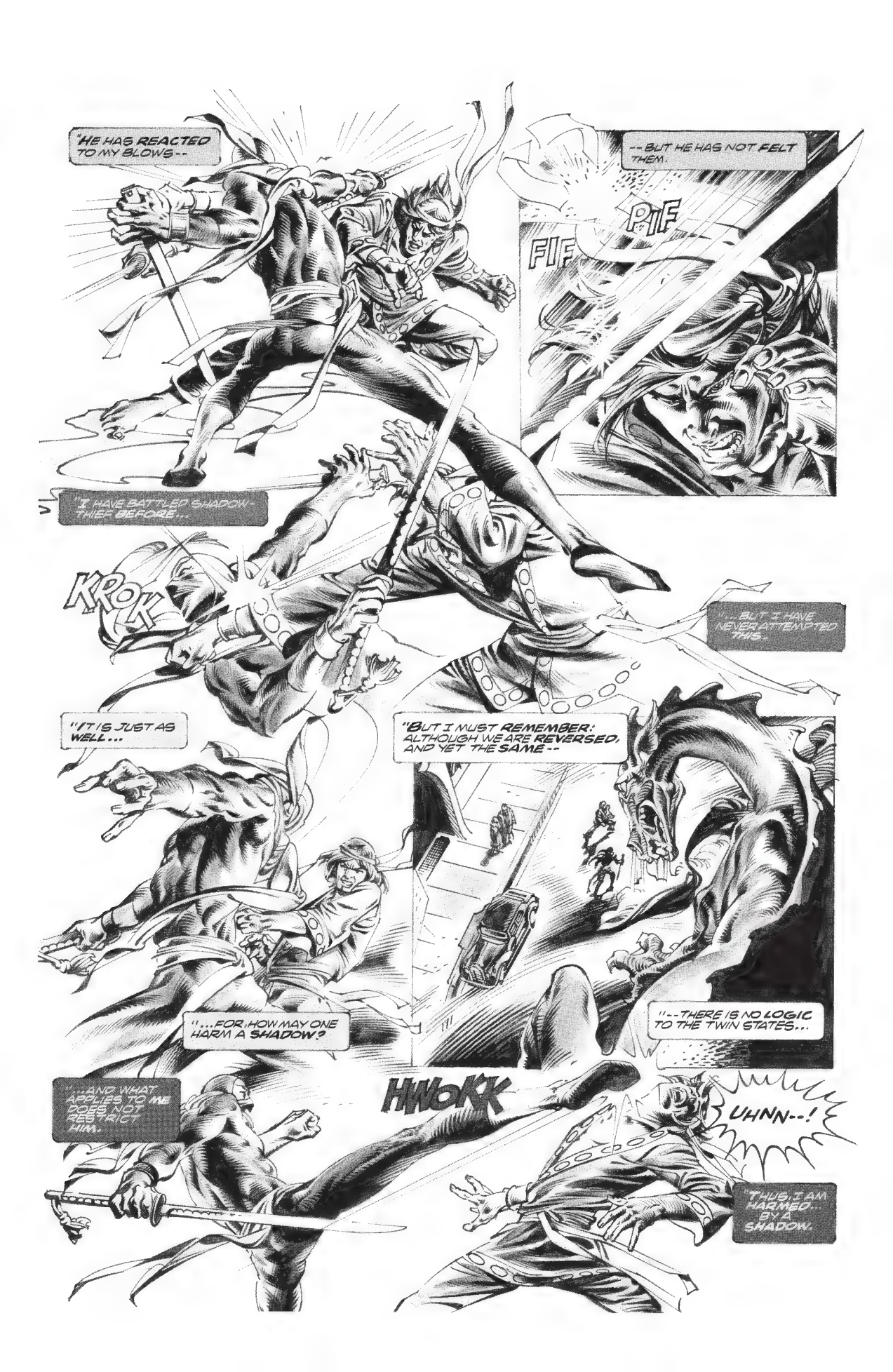
"--FROM BEGINNING."



WOKT

YAAAAHHH

CHUPT



HE HAS REACTED
TO MY BLOWS--

-- BUT HE HAS NOT FELT
THEM.

I HAVE BATTLED SHADOW--
THIEF BEFORE--

... BUT I HAVE
NEVER ATTEMPTED
THIS

"IT IS JUST AS
WELL..."

"BUT I MUST REMEMBER:
ALTHOUGH WE ARE REVERSED,
AND YET THE SAME--

"...FOR, HOW MAY ONE
HARM A SHADOW?"

"...THERE IS NO LOGIC
TO THE TWIN STATES..."

"...AND WHAT
APPLIES TO ME
DOES NOT
RESTRICT
HIM.

THUS, I AM
HARMED...
BY A
SHADOW.



"THERE IS
DARKNESS."

"AND NOW,
MADNESS."

"HERE...WITHIN THE
DRAGON!"

"I PURSUE THE
MADNESS, AS I PURSUE
SHADOW-THIEF."

"PERHAPS
NEITHER...
FOR SHADOW-
THIEF NEARS
THE END
OF THIS
CORRIDOR
WITHIN THE
DRAGON..."

"THEY ARE THE SAME. BUT AM I
POISONED OR DRUGGED?"

"...AND MERGES WITH
ITS BLENDING OF
SHADOWS AND
HIMSELF..."

"...TO BECOME INVISIBLE
OR NONEXISTENT."

"THEY ARE THE
SAME TO THE
EYE WHICH
CANNOT SEE."

"I MUST FOLLOW HIS
INVISIBILITY..."

"...AND SEE HIS
EXISTENCE AS--
YOU--?!"

"SHAREEN-- SHE WHO FIRST SPOKE TO ME OF THE GOLDEN DRAGON, CLAIMING IT WAS A FAMILY TREASURE OF BEAUTY AND TRADITION... LATER CONFESSING THAT SHE IS AN AGENT OF THE CHINESE GOVERNMENT, FROM WHOSE MUSEUM THE STATUE HAD BEEN STOLEN..."

HELP ME, SHANG-CHI...
HELP ME RECOVER THE
STATUE...

I ADMIT I LIED TO YOU!
I'M NOT A CHINESE AGENT-- I'VE
NEVER EVEN SET FOOT IN CHINA!
I WAS BORN IN LOS ANGELES! BUT
DON'T YOU SEE--? I WAS BORN,
SHANG-CHI...

I'M A
PERSON--
JUST LIKE
YOU-- JUST
LIKE EVERY-
ONE! I HAVE
FEELINGS!
WHY MUST
YOU HURT
MY FEELINGS?
I NEED
THE GOLDEN
DRAGON,
SHANG-
CHI...

DON'T ASK ME WHY
I NEED IT-- JUST TRUST
ME-- PLEASE TRUST ME!
I NEED YOU, SHANG-CHI--
I NEED YOU BECAUSE I
NEED THE STATUE,
AND YOU CAN GET IT
FOR ME...

PLEASE GET IT
FOR ME! PLEASE HELP
ME-- NOT AS A
FELLOW ASIAN-- NOT
AS A FELLOW AMERICAN
-- BUT AS ANOTHER
PERSON-- LIKE
YOU, SHANG-CHI!
YOU WILL HELP ME...
WON'T YOU...?

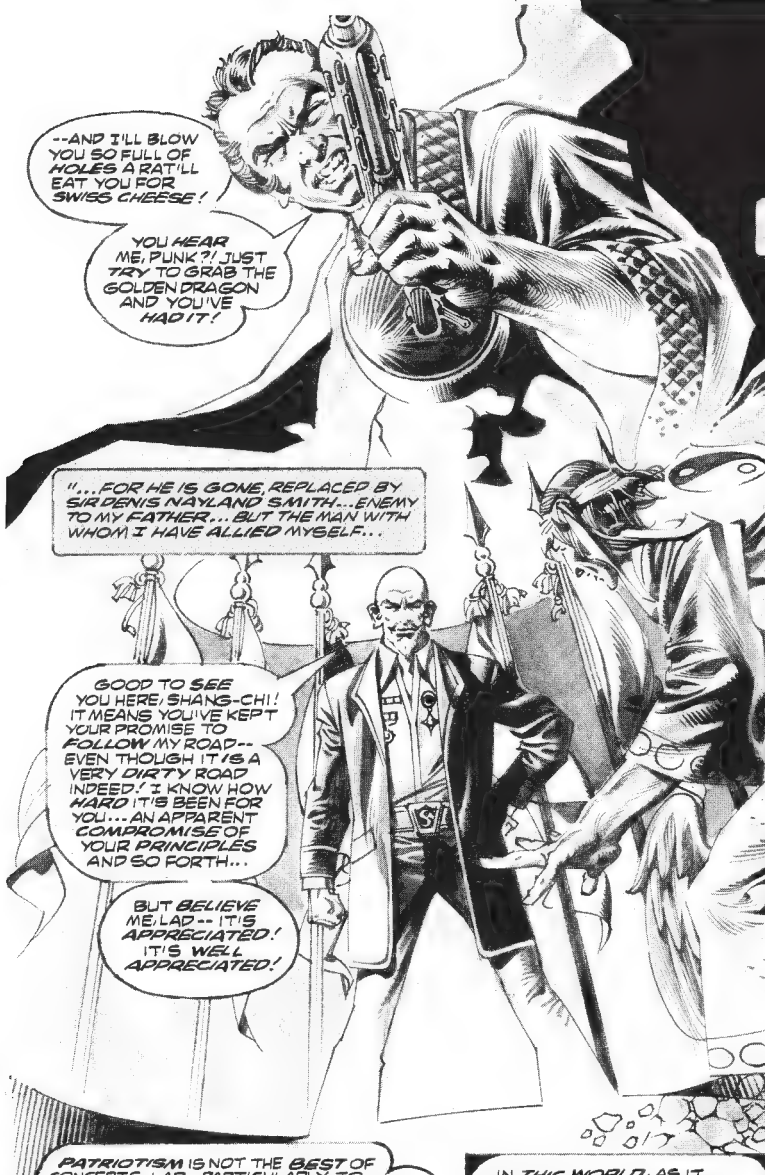
I...

"NO. THE MADNESS
CHANGES."

"LIONEL STERN-- THE ART
COLLECTOR WHO WOULD HAVE
MURDERED TO INCREASE
HIS COLLECTION..."

WHY SHOULDN'T
I HAVE IT?! I HAVE
EVERY OTHER
PRICELESS ART
TREASURE WORTH
OWNING!

BUT JUST
TRY TO TAKE
A SINGLE ONE
AWAY FROM
ME--



--AND I'LL BLOW
YOU SO FULL OF
HOLES A RAT'LL
EAT YOU FOR
SWISS CHEESE!

YOU HEAR
ME, PUNK?! JUST
TRY TO GRAB THE
GOLDEN DRAGON
AND YOU'VE
HAD IT!

"...FOR HE IS GONE, REPLACED BY
SIR DENIS NAYLAND SMITH...ENEMY
TO MY FATHER... BUT THE MAN WITH
WHOM I HAVE ALLIED MYSELF...

GOOD TO SEE
YOU HERE, SHANG-CHI!
IT MEANS YOU'VE KEPT
YOUR PROMISE TO
FOLLOW MY ROAD--
EVEN THOUGH IT IS A
VERY DIRTY ROAD
INDEED! I KNOW HOW
HARD IT'S BEEN FOR
YOU... AN APPARENT
COMPROMISE OF
YOUR PRINCIPLES
AND SO FORTH...

BUT BELIEVE
ME, LAD-- IT'S
APPRECIATED!
IT'S WELL
APPRECIATED!

PATRIOTISM IS NOT THE BEST OF
CONCEPTS, LAD-- PARTICULARLY TO
SOMEONE WHO HAS BEEN EXPOSED TO A
PHILOSOPHY OF UNIVERSAL BROTHER-
HOOD SUCH AS YOU HAVE. BUT EVEN IF
FLAGS ARE THE MOST INSIDIOUSLY EVIL
THINGS EVER DEVISED BY MAN...

...THEY WERE
DEVISED BY MAN--
AND WE ARE MEN,
SHANG-CHI! SO, I'M
AFRAID WE'VE NO
CHOICE BUT TO
FACE THE FACTS...

IN THIS WORLD, AS IT
EXISTS TODAY-- AND IT'S NOT
LIKELY TO CHANGE--
PATRIOTISM IS A NECESSITY!
IT IS VITAL TO OUR CONTINUED
EXISTENCE! AND THAT IS
WHY I MUST HAVE THE
GOLDEN DRAGON, SHANG-
CHI...

...FOR,
SHOULD
THE SECRET
DOCUMENTS
HIDDEN
INSIDE
FALL INTO THE
HANDS OF THE
COMMUNIST
CHINESE, IT
WILL POSE A
THREAT TO
THE SECURITY
OF THE
ENTIRE FREE
WORLD!

"IF HE FIRES HIS
WEAPON..."

"NO...HE WILL
NOT DO SO..."

THANK YOU
FOR LISTENING
TO ME!

"AND HE IS
GONE."



"IN HIS PLACE...
A WESTERN
BURIAL CASKET."

"IT OPENS!"

"YOU THOUGHT YOU
HAD MURDERED ME,
SHANG-CHI..."

"PETRIE--SMITH'S OLDEST AND
CLOSEST FRIEND..."

AND IN YOUR MIND,
THE THOUGHT
REMAINS: IT DOESN'T
MATTER TO YOU
THAT I'M STILL
ALIVE! YOU INTENDED
TO KILL ME, AND YOU
THOUGHT YOU HAD
SUCCEEDED..."

...AND SO
THE BURDEN
OF MY
MURDER
CONTINUES
TO HAUNT
YOU-- EVEN
HERE IN THE
VERY HEART
OF THE
DRAGON!

"THE DRAGON'S...
HEART?"



SUCH AN
ATTITUDE REQUIRES
HONESTY... AND
INTEGRITY, SHANG-
CHI! I ADMIRE
YOU FOR IT...

...BUT
REALLY, IT
IS NOT
NECESSARY!
INDEED, IT IS
HARMFUL--
FOR THE
RESULT IS
ONLY SELF-
CONDEMN-
ATION!



SO I IMPORE YOU--
DEVOTE YOUR INTEGRITY TO
MORE WORTHWHILE PURSUITS!
DO WHATEVER NAYLAND ASKS
OF YOU, HELP HIM IN EVERY
WAY POSSIBLE!

HE IS A
GOOD MAN,
SHANG-CHI...
MUCH LIKE
YOU...



PETRIE--
YOU SAID THIS
WAS THE HEART
OF THE--

"IT IS TOO LATE. THE CASKET HAS
...CLOSED... IF EVER IT OPENED."



"BLACK JACK TARR--SMITH'S MOST TRUSTED AIDE..."

ALL RIGHT, CHINAMAN-- NOW LISTEN TO ME! MAYBE WE'VE HAD DIFFERENCES IN THE PAST--BUT WE'VE ALSO MADE A BLOODY DAMN GOOD TEAM ONCE OR TWICE... ESPECIALLY WITH RESTON TO BACK US UP! SO I'LL JUST KEEP IT SHORT AND SIMPLE...

I DON'T WANT YA LETTIN' SIR DENIS DOWN ON THIS LITTLE CAPER--ESPECIALLY ON THIS ONE! IF THOSE STINKIN' REDS GET THEIR PANS ON THE PLANS INSIDE THAT DRAGON STATUE, WE'VE HAD IT!

SO JUST NEVER MIND ABOUT US BEIN' A GOOD TEAM...CUZ IF YOU EVEN TRY TO DROP A STATUE IN ANYONE'S LAP BUT OURS--



--I'LL CRUSH THAT STUPID HEAD OF YOURS WITH MY BARE HANDS!

"TARR FADES, STEALING HIS REALITY FROM THIS CHAMBER OF UNREALITY. THE DART? OR CHO LEE'S MAGIC? IF SO, IS CHO LEE ACTUALLY THE SHADOW-THIEF...?"

"THE WOMAN CALLED JENNY QUINN. IT IS POSSIBLE SHE MIGHT KNOW THE ANSWERS TO THESE QUESTIONS. IT IS UNLIKELY SHE WILL TELL..."



IF NOT, IS THIS CHAMBER INFLUENCED BY THE NATURE OF BEING...OR NONBEING...?



YES, FOR MONEY. SHANG-CHI-- I DO IT ALL FOR MONEY AND NOTHING ELSE! I REALLY COULDN'T CARE LESS ABOUT SECRET DOCUMENTS... OR ABOUT SMITH AND TARR EITHER, I GUESS!

BUT DON'T THINK TOO BADLY OF ME! AFTER ALL, MONEY MAKES THE WORLD GO ROUND... JUST LIKE THEY SAY IN THE CLICHES, AND WITHOUT MONEY THERE REALLY ISN'T MUCH TO LIVE FOR...

OH, I'VE HEARD THAT YOU DON'T HAVE MUCH USE FOR THE ROOT OF ALL EVIL, AND IF IT'S TRUE... THEN I SAY MORE POWER TO YOU!!

BUT IF YOU ASK ME, I THINK YOU SHOULD GET THE LOUSY STATUE-- AND THEN TAKE THE FAT BONUS AND RUN! SCOTLAND YARD CAN SPARE IT EASY ENOUGH!

AND NOW, KWAI--THE ACTOR FROM THE TEMPLE OF JADE THEATER, WHOSE ONLY AMBITION HAS BEEN GREED...

YOU ARE A TRAITOR TO YOUR COUNTRY, SHANG-CHI-- TO YOUR LAND OF BIRTH / YOU SERVED IMPERIALIST DOGS OF THE WEST WHO PERVERT THE WAYS OF YOUR MIND WITH FALSE TALK OF **NOBILITY** AND **FREEDOM!**

JOIN ME, SHANG-CHI-- JOIN ME BEFORE IT IS TOO LATE FOR YOU. / JOIN ME AS A **SERVANT OF THE PEOPLE--** AS AN AGENT OF THE **PEOPLE'S PARTY!**

SHAREEN LIED TO YOU! IT IS **I** WHO WORKS FOR THE GREATER GLORY OF CHINA! / HELP ME TO OBTAIN THE **GOLDEN DRAGON--**

AND WE WILL HAVE WORKED FOR THE GREATER GLORY OF THE **WORLD!!**

YOU CANNOT AFFORD TO **LISTEN** TO HIM, SHANG-CHI-- TO LISTEN TO **ANY** OF THEM...

"CHO LEE SPEAKS TO ME NOW, THE MAGICIAN WHOSE PERFORMANCE HAD BEGUN THIS MAD GAME..."

...FOR, SHOULD YOU ACTIVELY SEEK THE GOLDEN DRAGON ON BEHALF OF **ANY** OF THEM, YOU WILL BECOME MY **RIVAL!** AND I CANNOT **TOLERATE** ANY RIVALS!

YOU SAW ME CONQUER DEATH, SHANG-CHI-- DEATH AT THE HANDS OF THE IMMORTAL **SHADOW-THIEF!** DOES THAT NOT MAKE ME MORE **POWERFUL** THAN SHADOW-THIEF-- **MORE THAN IMMORTAL--?**

THUS, HAVE A CARE ABOUT **ANGER**ING ME, SHANG-CHI / KNOW THAT THE GOLDEN DRAGON IS THE **SOURCE** OF MY POWER-- THAT ITS **RUBY** HEART FEEDS MY **MAGIC...**

...AND THAT I WILL **KILL** ANYONE WHO **ENDANGERS** MY **POWER!**

AND WHAT OF YOU, MORTAL?

THEN HE DID ENTER THIS CHAMBER OF **MADNESS...** THIS HEART OF THE **DRAGON...**

"SHADOW-
TWIST... BUT
WE ARE NO
LONGER
REVERSED...
NOR ARE WE
THE SAME."

WHY DO YOU CHASE
THE GOLDEN DRAGON? HAVE
YOU NOTHING BETTER TO
DO? DOES IT INCREASE YOUR
SELF-ESTEEM--FEED
YOUR VANITY--TO AID THOSE
WHO ARE WEAKER THAN
YOU? ARE YOUR MOTIVES
TRULY PURE?

OR
DO YOU
MERELY...
DELUDE
YOURSELF?

DO YOU FEEL TAINTED
BY THE BLOOD OF THE
FATHER TO WHOM YOU ARE
SON? DO YOU WISH TO
CLEANSE YOURSELF OF
FIL MANCHU WITH THE
BALM OF SELFLESSNESS
AND ALTRUISM...?

IS MERELY THAT YOU
LUST FOR THE GOLDEN
DRAGON AS A PRIDEFUL
SYMBOL OF
ACCOMPLISHMENT...?

...AS
EVIDENCE
OF MY
DEFEAT!

OR IS IT
NONE OF
THESE,
SHANG-CHI...?

IF SO YOU
HAVE WASTED YOUR
TIME!

AND YOUR
LIFE!

"HE RUSHES FORWARD, WIELDING HIS
SWORD AGAINST MY DULLED MIND..."

"AND HOW MAY I HOPE TO DEFEAT
HIM--HERE WITHIN THE HEART OF
THE DRAGON--?"

HERE--
WITHIN HIS
HOME--?

AND NOW,
SHANG-CHI...
YOU WILL
SEE FOR
YOURSELF--

--WHY YOU
ACT AS YOU
DO!

"MY EARS... LEAVE
HIS WORDS..."



"AS I LEAVE
A CHAMBER OF
MADNESS...

"I RISE... THOUGH
I WISH ONLY...
SLEEP..."

"...AND I FIND
THAT THIS IS
NOT A
CORRIDOR..."

"...FOR A
CORRIDOR
OF SAME."

"...BUT, RATHER, A MIRROR
OF MY OWN MADNESS..."

THE GOLDEN DRAGON
IS MINE-- AND I WILL
FIGHT TO THE DEATH
TO KEEP IT!

I WILL FIGHT--
AND SLAY--
EVEN YOU!

I RISE THROUGH A DIM
HAZE, MY SPIRIT WEAK,
MY MIND SLOW... AND I
STAND TO FACE...
MYSELF...

MYSELF, AND
THE PAINFUL
FACT THAT MY
SPIRIT HAS
RISEN NOT
AT ALL...

"...AND HAS ADVANCED
TO A STATE SUCH AS...
THIS!"

"THERE IS NO WAY I
WILL NOT LOSE THIS
CONTEST."



NEXT:
THE CONCLUSION

AT LAST... THE SECRET OF THE DRAGON

ROBERTICHOUSE:



In Search of
a Legend

Interview By Walter Cichy





Robert Clouse, director of *ENTER THE DRAGON* is finishing the pre-production of his new Warner Bros. film, *BRUCE LEE: HIS LIFE AND LEGEND*, scheduled to be released in November.

As writer, producer and director of this definitive Bruce Lee motion picture biography, Clouse has launched a world wide search for a man to portray the late star.

In this interview, he frankly discusses the problems involved with such an undertaking and gives his personal insight into the man who has become a legend.

* * * * *

DHOKF: In casting for this new production, what are you looking for?

CLOUSE: We are really looking for the impossible. Bruce was a multi-talented person and his accomplishments were many. For instance, he was the champion dancer in Hong Kong and there is a rather huge scene with two or three hundred extras where he wins the trophy. He was a great dancer. He had all the moves and he was so quick. So, we are looking for a fellow who hopefully looks like him to some degree. Although, we really don't expect that. We've seen two or three guys who really stop you—alarming how closely they resemble him. But, they are not actors or they don't speak English and it is very important that the fellow speak English as well as Chinese. We are looking for a fellow who has some working knowledge of the Chinese fighting arts. I say Chinese fighting arts because I lump it all together, there are so many. . . . In fact, Bruce, a couple of times had said, when we were working, 'this time, in this fight, I would like to turn my foot this way and that way, and it is very important.' I felt that to most of our audience, it was unimportant. However, to a real student, it is important.

DHOKF: So Bruce was concerned?

CLOUSE: He was as authentic as he could be, and of course, he had his own style which is being taught today. So, as far as the guy to play Bruce, we are looking for a composite person that is very, very difficult to find. Of course if the fellow doesn't dance at all, we will have to teach him.

DHOKF: Are you going to use any scenes from his old films?

CLOUSE: No. . . . Originally we were. I wrote a scene at the end where the actor comes into the set to start a fight scene, (the scene in *ENTER THE DRAGON* which was in the caverns with the bubbling opium), the camera would pick it up from Bruce coming up from behind those cauldrons, go all through that scene and then freeze at the end. However, we have now decided that using any footage of Bruce inside the film would really destroy our actor. We don't want the comparison and it would be kind of mixed media anyway. We are going to use some background footage that was taken during the making of *ENTER THE DRAGON*. . . . but that would be production stuff, stuff that we would have great difficulty recreating. We will blend that with some of our own material, but you won't see Bruce up close—all far away.

DHOKF: What's the point of view of the film. Is he telling the story?

CLOUSE: It is really a straight biography, third person sort of thing.

DHOKF: And you are the writer, producer, director?

CLOUSE: Yeah, the whole thing.



DHOKF: What's your major concern about the film?

CLOUSE: Well, this is one of those situations where the director can't blame the writer. You're stuck. Also, we are going into Hong Kong at the worst possible time of the year. But, we can't wait. They feel here at the studio that it should be now. So, we are going. We begin shooting mid-June and that's monsoon weather, the hottest time of the year. Even in winter, it is humid, but in the summer it is just terrible. People get sick, especially foreigners. If you are there for any amount of time, you can expect to have a few days when you are laid up. You get the wrong water or eat something. The weather is more than uncomfortable. You actually do get sick and that is a big worry for both our cast and crew. The conditions are going to be difficult. Plus during monsoon time you never know. We have charts on weather and rainfall for the last twenty years and it will rain half of the time. We are going to try and shoot during the rain if it isn't too heavy but that's a big problem.

During *ENTER THE DRAGON*, we found ourselves screaming at times. The producers would scream, I would scream, but nothing goes faster. It may even go slower with the Chinese. . . . that old thing about saving face. I think that applies to all people but perhaps a little more there. If someone on the set is chewed out, they're likely never to come back. It is so degrading to them.

DHOKF: Will everything be shot on location in Hong Kong?

CLOUSE: No, we have scenes here and a couple in Rome. We're shooting in Seattle and San Francisco. Bruce went to the University of Washington. That's where he met Linda. He opened a school in San Francisco, but, not for long because he got into the Kato thing with the Green Hornet.

One of his big disappointments was losing *Kung Fu*. The only reason he wasn't cast instead of Carradine was the fact that he was Chinese. They decided that the world of American television or something wasn't ready for a Chinese hero.

I think *ENTER THE DRAGON* is the first film made by anybody in the Western World that had a Chinese in the lead. It was quite a departure. They thought that *ENTER THE DRAGON* would be successful, but not to the degree it was, because it was *hugely* successful.

DHOKF: How much money has *ENTER THE DRAGON* made?

CLOUSE: I understand it is somewhere between twenty-two and twenty-four million and it has just opened again in San Francisco and is doing great. They expect to run it for years. It has become sort of *the* film of its kind for the western world. In Hong Kong, they liked his other films better. It did great, but they still liked them better because we westernized some things.

DHOKF: What type of rating are you aiming for with this new film?

CLOUSE: Well, I would like to get a GP. *ENTER THE DRAGON* got an R, but it's not that kind of picture. For instance, no one dies in the picture, including Bruce. We end with Bruce in a moment of really joyous triumph. Obviously it is not a dramatic fiction story where we have a continuing antagonist who has to be done away with finally in some manner. So the fights are pretty much bloodless. That is an interesting challenge because in the story we see Bruce fighting as he did in Hong Kong as a young person for real and then we see Bruce fighting in films which is fantasy. There's obviously a difference. For

one thing the fights he did in the films tended to be more accurate.

DHOKF: In doing a biography, especially a film, there is always a danger that integrity of purpose might be questioned. Will you tone down the sound effects or stunts to maintain reality?

CLOUSE: When the fights are reality, they will play real and then when he does his things in film which people expect him to do, then they will be more acrobatic. But there will be no leaping up to second stories and that sort of thing. Matter of fact, when we started *ENTER THE DRAGON*, we saw a lot of Chinese fighting films. I told Bruce that we couldn't possibly do those type of outlandish stunts for a picture going international and Bruce wanted to be an international star. We couldn't move so far into the ridiculous that it was all just for a laugh. We did a couple of things when he jumps into a tree at one point which we shot backwards. We knew we were stretching it. But we didn't go to those acts where someone is hit and goes through a wall, leaving his body's form jigsawed out of the wall. And, also we couldn't go into things that they do in Chinese films which are really violent. Our films are nowhere near as violent. They gouge out eyes and hold the eye in the hand and bounce it on the floor. . . . it gets very bloody! We are not going to do any of that stuff. We are staying as close as we can to Bruce's life and still move the story.

The fact is that there are a number of rather touching scenes with his father in particular. His father was a well-known Chinese opera actor and didn't approve of what Bruce was doing. Bruce was literally kicked out of his family. He had gotten into so much trouble and we go into that. . . . that Bruce was, as a young person, from 14 to 18, well on his way to becoming what they used to call a delinquent. In fact, in his early days he sought out the rough life. . . . that sort of thing. It was a life that wasn't really going in the direction that it wound up. I think primarily it was his mother who changed his life.

DHOKF: Was he ever in jail?

CLOUSE: Yeah, he was in jail once. In the script we have him in jail twice. He was in trouble with street fights, street gangs and he loved that thoroughly. A fight to him was a great experience.

DHOKF: Have you had any indication of there being a Bruce Lee cult of followers?

CLOUSE: Oh very definitely. We get letters all the time, some even addressed to Bruce as if he were still alive. There's a huge following.

DHOKF: Is that one of your reasons for making this new film?

CLOUSE: Well, not entirely. I know Linda Lee quite well because of *ENTER THE DRAGON* and there have been a number of very shoddy films out and coming out on Bruce. A couple of them have been stopped through law suits because they portrayed the family. But making a film about Bruce, who is public domain, can be done. We've seen a couple of them and they have to be some of the worst films ever made. So, one reason was to try to do a definitive film on Bruce, to sort of say it once and for all. And to make it something that would show more of his humor, of which he was thoroughly blessed. He loved to laugh.

DHOKF: You were a personal friend of his?

CLOUSE: Well, I got to know him in the 14 weeks of working very closely. That was quite a trial—*ENTER THE DRAGON*. We had never made a picture in Hong



Kong and the problems as I've mentioned were enormous. Bruce and I were rewriting the script at nights, changing the thing as it went along. It was a difficult time. Long, long hours and the walls you come up against in Hong Kong. For example, communications. You have interpreters, but it's a different way of thinking. Bruce and I worked very closely for a long time. As Linda says in her book, finally the only two people Bruce would talk to were Linda and myself. It got to that point. But we got along great. As a matter of fact we were going to do another picture.

DHOKF: It's apparent that Bruce was a multi-talented person. However, on screen it seems that his physical talents outshined his acting ability.

CLOUSE: He was very worried about that. You see *ENTER THE DRAGON* was to be the first time he would be judged in that area. Part of our idea was to make him look like an international person. Even the clothes he wore. In one scene he wore a brown Chinese silk suit which he wore beautifully because of his figure. We wanted to give the feeling, which he had by the way, that he was aware of styles anywhere in the world. In all of his other pictures, he played a bumpkin from the country. We wanted to destroy that image because he wanted to make films, not just in Hong Kong, but here, London, etc. He was worried about his acting and I told him that he would not, in my estimation, hurt in that area. And I think that except for maybe a scene or so he was quite believable most of the time.

DHOKF: He was as believable as everybody else. The casting was good. John Saxon's part was undemanding enough so the other actors could reach his level.

CLOUSE: Right and sometimes in a film, if there hadn't been that tremendous actor in that scene, the whole film would have looked better. You start comparing against someone in the film.

DHOKF: Did Bruce stage most of the fight scenes?

CLOUSE: Yes. Of course, anything that he did on screen he would work out on paper and then he'd come to me and we would talk about the camera and how to go about filming it. For some fights he would come on the set and help stage them. There were, however, times when he didn't. You see if Bruce weren't on camera or expected to be on, he would be off performing somewhere else—100 yards away. He had a group of people who followed him wherever he went. Especially if it was a motion picture set—more especially if it was an exterior. He knew all of the guys—all the stunt men, and they would put on their own shows constantly. It is like an actor reading his lines off at the side of a stage somewhere and getting it down pat or going over lines with another actor. They did it physically. They were constantly practicing.

DHOKF: You've lost a very important helper. Who's going to take his place?

CLOUSE: We've hired Pat Johnson who does a lot of this sort of thing and did it in a couple of other shows we have done. Pat is a good teacher, as was Bruce.

In the case of one scene in the script, when he fights with a bunch of kids from an English school—those kids will have to be taught how to fall, how to take a punch. In a fight sequence, it is the fellow taking the punch and reacting who is more important than the fellow throwing the punch.

DHOKF: Did Bruce have any special drive or presence that you think made him a star?



CLOUSE: A definite presence. His eyes—just the intensity when he did anything. When he would make a move, it wasn't just a move. He moved, plus he had everything so tight and in control that it was like a coiled snake. He was very driven and he sought success. He worked at it very hard . . . the physical end of it where he worked out every day—weights, running and so on. He was always in top condition. Anything he tackled, he wanted to be an expert at it. He didn't want to take anything half-heartedly. He really drove himself.

DHOKF: Did he have to explode at certain times?

CLOUSE: He often did. He was very demanding of himself and he was very demanding of everyone else. Incompetence and that sort of thing would cause him to go haywire. I show that in the film too, when he loses the *KUNG FU* role, he comes home and he smashes a mirror and the wall until he is exhausted. He didn't want to close doors because of his being Chinese. Of course, he had worked in films both here and there and he was many times annoyed and impatient with the way things were done there. In fact, he was trying to change all that. One of his goals was to change the film industry there to think differently, to make their films differently. He was dealing with a tidal wave.

DHOKF: Is much of the film from your point of view?

CLOUSE: No, not necessarily. Some of it is mine, some is Linda's. I'm not following her book too closely because it is impossible. Once in a while there is an invention. However, in those scenes there is nothing that we feel is out of character, that Bruce couldn't have done given the situation. Sometimes there's an incident that we build into a bigger thing but it's hard to take a life, even that sort of life. We had to leave out and ignore a lot of things. There just isn't the time on the screen in 100 minutes to say it.

DHOKF: There will be no sequel to this film?

CLOUSE: You know someone has suggested that already, but I tend to doubt it. I think we are going to say it all.

Hopefully we will have our actor in the very near future as there may be a lot of training involved and there isn't much time. It is going to be very demanding of him physically and everything else.

DHOKF: When do you expect to release?

CLOUSE: We hope around Thanksgiving which is why our schedule calls for shooting in the summer. The best time to shoot in Hong Kong would be December, January and February.

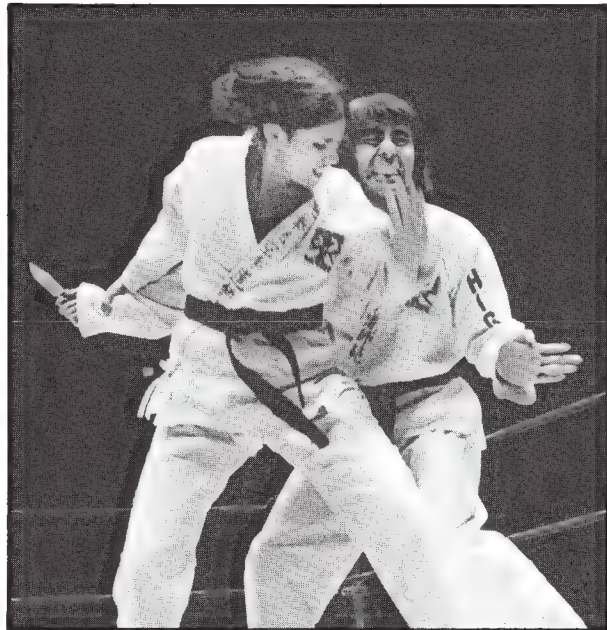


THE ORIENTAL WORLD OF AARON IBANKS

by
Roberto Fuentes
With photos by P.K. and Russel Turiak.

Photo Captions by A.E. Nimmus

JW-101



Higa again takes it from one of his students. This time it's Women's World Professional Karate Champion Fay Schreiber who demonstrates techniques against attacker armed with a knife. First, grab his groin...



Then, before he can straighten up, stand back and take another shot at the same area...



If he leans over, straighten him up and grab again...



Lean on his elbow a bit and he'll be glad to give up the knife.



"Get up and fight like a woman!" In spite of the pain, Higa is very proud of his student. He's also a good actor.

This article came together very strangely. Don and myself had planned to do a short write up with a lot of pictures, similar to what we did back in *THE DEADLY HANDS OF KUNG FU* #9. So Don and I set out to get pictures (the meticulous Ms. Wolfman being up to her shutters in Ron Ely pix for the senses-shattering second issue of *DOC SAVAGE*— which may still be on sale somewhere if you're lucky!) and soon were approached by P.K. and Russel Turiak. Between the two of them, there were quite a number of excellent shots and we even had special cut-lines written by A.E. Nimmus.

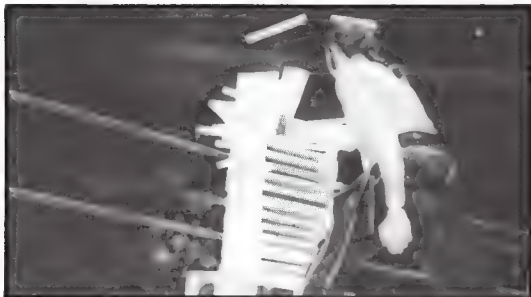
But, suddenly, an unexpected element entered the works— a thick manuscript from an old friend of *DEADLY HANDS*, Roberto Fuentes. We realized it was the perfect thing to accompany the pictures. We also realized we no longer had a "short write up" but a major feature— and that was with some savage editing on my part to get Roberto's 5000 words down to size so we could fit the photos. Roberto definitely has his own opinions and is very outspoken about them, but I think it makes for interesting reading even if you don't agree with him. And it's nice to have a martial arts review written by a martial artist as well as the co-author of the Jason Striker-KIAI! series (#4, *NINJA'S REVENGE*, was just released and #5 has just been contracted for).

A.E. Nimmus is also a martial artist as well as journalist and photographer frequenting different martial arts magazines. P.K. has done extensive photographic work in martial arts journalism and Russel Turiak is an excellent photographer who covers the music and show scene as well as contributing to martial arts magazines.

And, now on with the show. . . —John Warner



Breaking things is an outward demonstration of internal power. It can be done in many ways. Here Rick Fuller uses his jaw to break concrete slabs. It was a clean break on the first attempt.



Ron Rosen breaks 20 boards using "soft" breaking technique. It looks as though his hand just passes through the boards.



Ed Kaloudis breaks a flaming 2-by-8 with a shuto strike (side of the hand). He teaches Koei-Kan karate.

The event could well have been titled "Aaron Bank's Oriental World of Self-Defense." Before Mr. Banks, no one has attempted a Martial Arts show of this magnitude and, after more modest and troubled beginnings in the smaller Felt Forum arena, it graduated last year* to the majestic Madison Square Garden. The Martial Arts have become a spectator sport on a grand scale, thanks to Mr. Banks.

It is hard to describe; on one side amazing exhibitions of martial arts skills, on the other outright fakers. In between, a little bit of everything; judo, karate, kung-fu, jiu-jitsu, plain strength and guts, circus acts and even magic acts. It is impossible to give a detailed description of everything that went on during 4½ uninterrupted hours. I will describe what I feel were the highlights of the show, both good and bad. If I seem overcritical at

A new twist to the breaking routines. The guy who is having a concrete slab broken on his back also has a spear in his neck. Sledge hammer is wielded by Peter Robinson. All are students of William Chung.



William Chung slices wood across the body of a woman student. He feels that wood gives a better proof of control than the more common slicing of vegetables. Also it's much harder on the sword. Swords cost money so most people slice the veggies.

times, it is my more than 25 years of involvement in the Martial Arts (Third Degree Black Belt in Judo and for over 20 years a teacher of judo and self-defense) showing. My son, Robertico (Judo San-Kyu, green belt), was kept glued to his seat for the whole time. I have never seen him enjoy a show as he did this one.

Aaron Banks, a 6th degree black belt in karate, has refined his Martial Arts show so much that it runs smoothly, with no break in the action for the full 4½ hours and with almost no duplication. Every act is different. Some of them, like the strength acts, have little to do with the Martial Arts, but they are good and interesting. Some are fakers, but even these are very hard to spot unless you are at least a black belt in one of the disciplines.

The bed of nails is becoming a very popular demonstration. Here Louis Neglia receives a sledge hammer blow which breaks three concrete slabs across his abdomen.

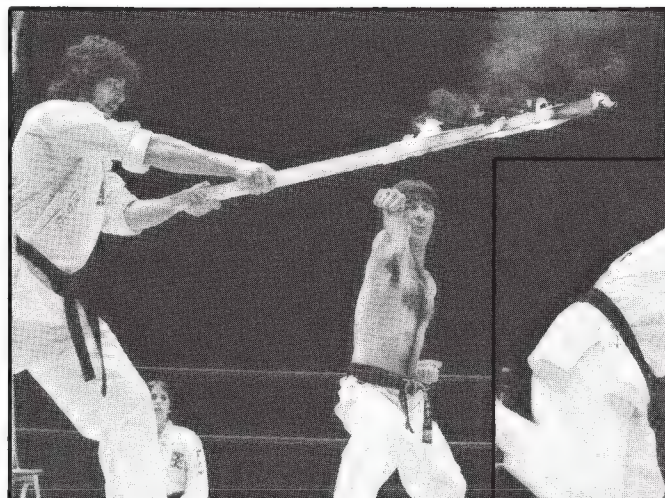


Rico Mercado uses his head to break both wood. . .



. . . and cinderblocks.





Teruyuki Higa has a different approach. He is not going to break this flaming 2-by-4. . .

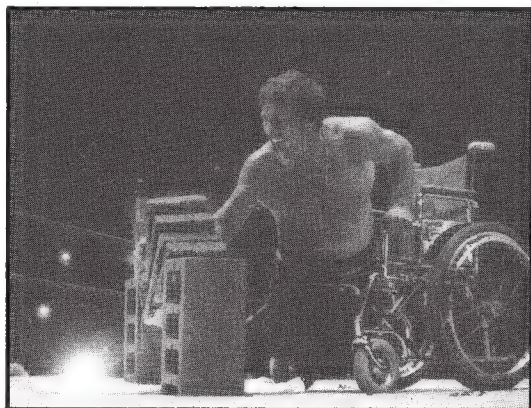
excellent karatekas. There is a Spanish proverb "He who tries to reach too much, hugs little". First came a duel with what were supposed to be samurai swords. I have seen better form watching kids play with wooden swords at the park in front of my house. And then one of the swords bent and everyone could see they were made of aluminum. The audience started laughing and continued through the whole demonstration, one of the few times this happened. If you are going to give a demonstration and you do not feel that either yourself or your pupils are able to handle the real thing, better not try it. A long time ago, in Cuba, we had developed some judo katas for exhibition purposes that used razor sharp samurai swords. One time, during the annual Carnival, there was a big parade finishing in front of the presidential palace. My sensei Moc-kan-sen was wielding the two swords and Luis Guardia (Now 5th degree black belt in judo) was defending with the Bo. Suddenly Luis miscalculated and instead of blocking the swords just short of his face, one of them cut deeply into his forehead. He fell down bleeding profusely and still carries the scar to this day. Shofeld's self defense exhibitions looked clumsy and very basic. One thing I noticed, and not only here, was the number of judo throws used for self-defense by the karate masters. Time and again some of the most basic judo throws, like o-soto-gari and Ippon-seoi-nage were used by all of them. Another exhibition using the Bo, had the same problem as the one before. The Bo is a wooden staff; here he used a light metal pole. The climax was the master armed with a tonfa (Okinawan wooden flail) against a pupil armed with a samurai sword. Yet, in reality, no matter how gifted you are or how many Kung Fu films you have seen, a man armed with a pair of tonfas doesn't stand a chance against even a mediocre swordsman.

Luckily, the next performer was a real master; Okinawan Kempo Karate. Kempo is a Japanese version of Kung-Fu and Karate, and is one of the newer martial arts. After I saw Master Higa, I must say that it looks very effective. He gave the greatest demonstration of

... his student breaks the board using Higa's arm to do it. This is a very difficult break.



board breaking that I have ever seen. One of his pupils lifted another one sitting on his shoulders and then stood on a chair. The pupil on top held high a wooden board. Sensei Higa gathered himself and made a prodigious leap and with one high kick broke the piece of wood in two. It was announced as a 12 foot high jump. Then he showed us how a real master handles the tonfa and the sai (three pronged short sword or long knife). He defended himself against a pupil holding a Yari (japanese spear). A female pupil of Mr. Higa gave several self defense exhibitions and, although she was good, she also showed the problems of women that practice the Martial Arts. Her blows lacked force and speed, especially her defense against a man wielding a knife, and was too slow and clumsy. The attacker moved using almost slow motion. If it had been for real, she would have been gutted. Mr. Higa finished by gathering his Ki (internal force) and having a pupil break a wooden plank by hitting his stomach.

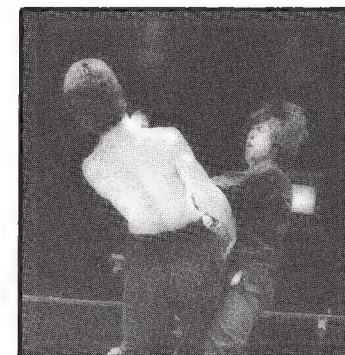


The "handicapped" Ted Vollrath breaks four slabs with his fist. Vollrath holds an unqualified fourth degree black belt which he earned while a double amputee.

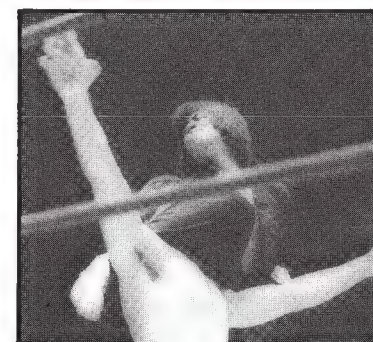
Next came Mfundishi Maasi master of "Bando." As I saw an article on Mr. Maasi in a karate magazine in which he claimed a 10th degree black belt in Bando, I should talk a little bit about the grading system in most of the martial arts. And please remember these when I mention later on about the high grades claimed by some of the players. In many of the Japanese Budo disciplines (as well as the Korean ones) the Dan system of grading is used, from 1st to 10th Dan. Judo especially is very strict in grading. I have been a black belt for over twenty years, an international competitor and undefeated champion of Cuba, and have taught for more than 20 years in my own schools, yet I am still only a San-Dan (third degree) black belt. In the whole of the United States there are only 3 8th Dans, all Japanese, and no U.S. born holders of the 6th degree except for Dr. Kowai, president of the United States Judo Federation. In the entire known history of judo, more than 1 million black belts have officially been recognized, yet, of these vast multitudes, only 5 reached the 10th degree and all are dead. The Japanese and Korean systems of karate, aikido and kempo are equally strict, yet time and again we find "masters" in the U.S.A. who are supposed to have high grades but teach only small groups of less than 20 pupils in some isolated school utilizing their own system. Judo has one great advantage, it is very well organized internationally with the World Judo Federation running things. This Federation only recognizes one organization from each country as having the authority to give grades (in the case of the United States, the U.S.A. Judo Federation). These grades in turn are registered in the Kodokan of Tokyo (the world's first and foremost judo school) and you receive a diploma where you are awarded Kodokan judo grades, which are recognized all over the world.

Bando is an esoteric Burmese martial art that doesn't use the Japanese Dan system at all! There was a demonstration between two pupils fighting wearing red boxing gloves, yet Bando does not use gloves. Also, the master was dressed in flowing robes; Bando players wear a sort of Burmese shirt and pants. During the British occupation of Burma, Bando was forbidden but kept alive underground. In 1942 the Japanese encouraged it. In the United States there is only one accredited teacher, Mr. Maung Gyi, a Burmese. Some Bando techniques are very spectacular, like one in which the attacker literally climbs up the leg of his opponent to finish him with a knee to the face. Sadly we did not see any of these, getting instead a mishmash of judo and karate, very basic things. Bando stresses initial withdrawals, attacks from the outside of your opponents arms and much open hand work to the body. No boxing gloves are used and the head, shoulder, elbow, hip, knee and foot are all used to strike. The fighting favors close quarters, and for this a sort of midget punch has been developed. Grappling and locking techniques should follow the initial striking. None of these we saw.

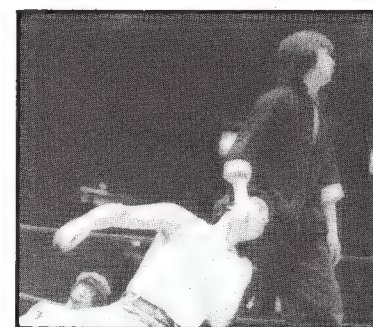
The following fighter, Tiger Kim, who uses Tae Kwon Do, really lives up to his name. His was the most impressive of all the performers there that day, very strong and muscular, moving with the speed of his namesake. He is 7th dan and defended himself against 5 attackers at the same time. The demonstration was very good and realistic, although the men got in each others way and could not attack all at the same time. He then threw an apple into the air and cut it in two with his



Willam Louie's demonstration started as a take-off on the "Kung-fu" series. Now he does more Bruce Lee things and has earned serious consideration for the role of Bruce Lee in the movie version of his life.



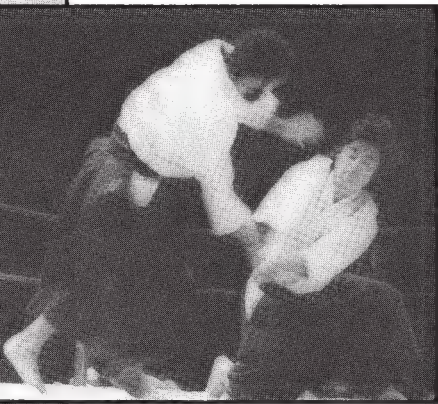
Louie holds a fifth degree black belt in goju karate. His style now contains many elements from the Chinese martial arts as well.



Louie's bored expression as his students attempt to get tough usually breaks up the audience. Later he will break a board with a casual slap of his open hand.



Like teacher, like student. The "tough guys" obviously spend a lot of time at the movies because they act just like movie toughies right down to the knockout.



Sixth degree black belt Yoshimitsu Yamada represents the Uyeshiba style of aikido. A man of few words, he gives a demonstration which is brief and to the point. . .



. . . and leaves it up to spectators to ponder the meaning of it all.



"Are you the guy who wrote that program?" Although he has been a regular with the Oriental World of Self Defense demos since they first started, Yamada has yet to see his name correctly spelled in the program.

sword before it reached the floor. He then does it again, only this time the apple is on the head of a pupil. (An Oriental William Tell?) The sword is absolutely razor sharp, making his next performance all the more incredible. He puts it in the floor, edge up, and very carefully walks without shoes on the edge of the sword. Then a bed of nails, the sort that Indian fakirs use, was brought on stage. First an apple is dropped to show how sharp the nails are. Tiger takes off his shirt and lays back on the nails and a big block of concrete, weighing more than 100 lbs, is put on his stomach (it took two hefty pupils to stagger with it across the ring). Another student, using a sledgehammer, breaks it in little pieces. Really Amazing. He also showed a kata using the four piece nunchaku. Although he was very good, it has the same problem as the three piece nuchaku shown later on—in a real fight they are very impractical and too long to carry concealed.

Then William Chen demonstrated Tai Chi Chuan. Well Tai chi chuan is an excellent exercise for 80 year old Chinese. As it was shown here it looks slow and ridiculous. And the pushing of hands, God, the pushing of hands is one of the basic exercises and tests of inner strength of many of the Chinese internal systems of boxing. A true master is supposed to be able to stand rooted like a tree and with a small push send his opponent flying across the room. Here it looked as if they were playing at slapping each others hands and was the second time in the show that the whole audience started laughing. Richard Bowe, American aikidoist, followed. Aikido is another of the newer martial arts, developed by sensei Uyeshiba, it borrowed a lot from judo, but stresses over all the inner force the "Ki." He was good but the audience did not warm to him, maybe because he was not oriental (a strong discrimination in reverse occurs in most martial arts; the lay public assumes that if you are asiatic you are an expert and you do not need more credentials than your looks). His self defense using mostly wristlocks was very good but his last act was a little hard to swallow. It was well rehearsed and went on smoothly, but he fought a pupil armed with a knife blindfolded and the audience, myself included, just could not buy it.

Beth Bussey is a beautiful, petite (123 lbs), redhead that last year fought 230 lb. karateka Joe Hess in the first ever man-woman confrontation in a ring and who got knocked out for her pains. It seems she learned her lesson and this year presented one of the best acts of the day, straight from a forthcoming motionpicture in which she stars. In it, she is taking her little son, about 9 years old and dressed in a Gi, to his karate class. Her way is blocked by a group of bullies shooting craps. Very politely she asks them to step aside and they start to insult her and then mess up the kid. A big, fat, ugly guy lifts the kid in a bear hug and gets a kick in his privates followed by a couple of karate blows. They gang up on the kid and are beating him up. Then mama gets mad and wades into them and it is a delight to watch her beat the hell out of them. She is very good and fast and knows what she is doing. It ends with her confronting the fat guy and kicking him very, very hard, and the crowd loved it and showed their appreciation by the most applause any of the performers received that night. Far and away the best rehearsed and well done act of the show.

After that we had something called "Breaking Demonstrations" in which four different experts were going to show us what they could do and attempt to set some world records. They destroyed not only bricks and boards but in the process quite a few of my illusions. I always thought that in breaking, especially when trying to set a record, you were supposed to strike only one blow and that was it. Yet here they hit their targets again and again, especially the man that was going to break the bricks using his forehead, he seemed to go berserk. He must have hit those bricks more than 20 times in less than a minute. He looked like a little boy throwing a temper tantrum but using his forehead instead of his heels. To break the 20 planks of wood took 5 blows, about 4 planks per blow. And then we had one of them use his jaw to break 3 concrete slabs. He did it and it must mean something, but it sure isn't Martial Arts. It has no practical value as defense or attack at all. There is no way that you can use your jaw to hit somebody unless he lays down and stays perfectly still. The meaning of all the breaking exhibitions is, after all, to show what could

(Continued on page 42)



Ronald Duncan specializes in rare and unusual weaponry. Here he uses a long-handled version of the kusari-gama (chain-sickle).

be done to mere flesh and bone if you can pulverize brick and wood. Some of these players got carried away by their enthusiasm and forgot their real goals. Ed Kaloudis showed that he had a very strong skull when several bricks were broken on top of his head, he staggered from the last blow but recovered and made a deep bow to the audience.

William Louis—Tribute to Bruce Lee, was another of the best acts. He is very good, knows his kung fu and karate and is an excellent actor who has studied Mr. Lee's motion pictures. Watching him mimic Lee's gestures you almost forgot that Bruce Lee is dead. He started giving a demonstration of the chuka sticks, the nunchaku, and he is at least as good as Lee. Then comes the show. We first see "Mr. Lee" as a child going to school and being beaten up by bullies. We see him exercising and years later as a young man the same gang of bullies are there again. This had a refreshing side, a very strong sense of humor. Like when one of the bad guys breaks a wooden board and hands another to Louie and he breaks it on top of his head or another time, one of the bad guys almost gets a hernia trying to break a thick board and Louie nonchalantly slaps it and it falls apart. Another tries to handle the nunchakus and gets knocked out. (Yes, Return of the Dragon). The grand finale has Mr. Louie grabbing the two surviving opponents by a part of their anatomy which I shall not mention and throwing that certain parts to the crowd as a present. The applause almost brought the ceiling down.

Suddenly Mr. Vollrath climbs back into the ring and announces that he had just received an 8th degree black belt in Handicapped Karate and that he was awarding Mr. Banks a 7th degree in handicapped karate for his great help. I admire Mr. Vollrath enormously for his great personal courage and dedication to the martial arts but I seriously disagree with his notion of handicapped karate. There can only be one karate or one judo; we can

not allow for exceptions. If you start allowing exceptions, the very meaning of the martial arts is lost. Soon I could be awarding degrees in Cuban Exile Judo (over 40) for men. I know that, in a case like this, it is very hard to achieve your goals but, as Mr. Vollrath has shown us, it can be done and the rewards are well worth the effort. I well remember Daniel, a blind pupil of mine in Cuba. I have not heard from him in 15 years, but when I last saw him he had received his First Degree Black Belt in JUDO, no qualifiers, and he was the equal of any black belt in open competition.

Kung Fu Demonstrations. These were very uneven, from the sublime to the ridiculous. William Chung, Hung Gar; the katas were very slow and repetitive, not looking like a fighting art at all. Another master brought a metal tree into the ring and then started fighting it, looking as if he were slapping very gently the metal branches, you could hear the peals of laughter. Win Chi Min saved the day with his demonstration of Internal Power and the force of the Ki. First of all, he looked like a master, very impressive. You could hear the atmosphere crackling when he started a series of breathing exercises to gather his internal power. Then he stood on a chair as 5 pupils placed long metal rods against his neck and he went on to push back and bend the rods. Kam Yuen gave a good weapon exhibition, finishing with the three piece nunchaku.

Mr. Banks then gave a long buildup to Joseph Mystic and his fire techniques. I thought we were going to see a great act, someone, at the very least, burning himself alive, like the budist monks used to do in Saigon. When Mr. Mystic poured some fluid on his forearm, lighted it and waved it out, in about 5 seconds total time, I was very disappointed. This one belonged more in a circus sideshow. Joseph "The Mighty Atom" Greenstein, was wonderful, just seeing that incredible strong 94 year old man walk unto the ring was a wonder. And then he

pounds nails into a plank covered with a sheet of metal using only his fists, bends a horseshoe, snaps a chain across his chest and ends with two men grasping a long metal bar and bending it, using Mr. Greenstein's nose as leverage. Last year he was badly cut attempting this, but he did it successfully this year.

Then came what the crowd was waiting for—the matches. First a full contact karate match, Japanese style, wearing protective armor. This protective armor was first developed about 10 years ago in Japan and its use has been spreading, specially in Europe. It permits the closest possible simulation to actual combat karate while minimizing the risk of injuries. The fight was very good and ended in a knockout, proving the deadliness of karate.

Boxing vs Kick Boxing was a mixed combination. Larry Rodania vs Jackie Tonawanda: Jackie is the girl that has been training for 20 years, but is always denied the right to fight professionally in the ring by the boxing commission. Her opponent of a slight build is not much of a kick boxer. Jackie outweighed him by at least 20 lbs and 20 years. Jackie is a good boxer, but, like other women karateka, her blows lack power and in the second round she scored a gentle tap on Larry's chin and he took a dive for the count, getting up fresh as a daisy as soon as Jackie had been proclaimed winner. People started shouting Fake! Fake! and there were more Boos than applause when Jackie took her bows.

The best fight was Karate vs Kung Fu. Little John Davis vs Sifu James Lowe. The sifu is supposed to be an expert especially brought from Hong Kong for this fight. He weighs about 225 lbs, mostly fat. In contrast, "Little" Davis weighs also around 225 lbs, all hard muscle. It was a mismatch from the beginning. The Sifu waded in full of fight but was soon stopped cold in his tracks by a combination of blows from Davis. From then on, it was the Sifu trying to run from Davis and looking for a hiding place in the ring and Davis following and hitting and hitting. It almost ended with a first round knockout by a combination of kicks. The doctor wanted to stop the fight but the Sifu was game and continued. Then he tried a combination that we have seen many times in Kung Fu movies—dropping to the floor, squatting on one leg and, with the other leg outthrust, sweeping his opponents legs from under him. Alas, this was no movie, but a real fight, and many techniques that work well in movies do not do so in real life. Davis jumped on top of him, eluding the sweeping leg and almost finished the fight right there with a flurry of blows.

A minute after the second round started, Davis landed a savage reverse backfist (uraken) blow to the sifu, who staggered and fell down, blood streaming from his nose. The referee stopped the fight and lifted Davis' hand as the winner on a knockout. About 5 minutes later the sifu climbed into the ring and another man (not the referee, who at this point looked disgusted) lifted the sifu's hand and proclaimed him the winner. Everybody started yelling and booing. 10 minutes of this went by, with no explanation. Then it was announced that Davis had lost because he had been disqualified due to excessive contact to the face. But this was supposed to be a full contact fight, so how could there be excessive contact?

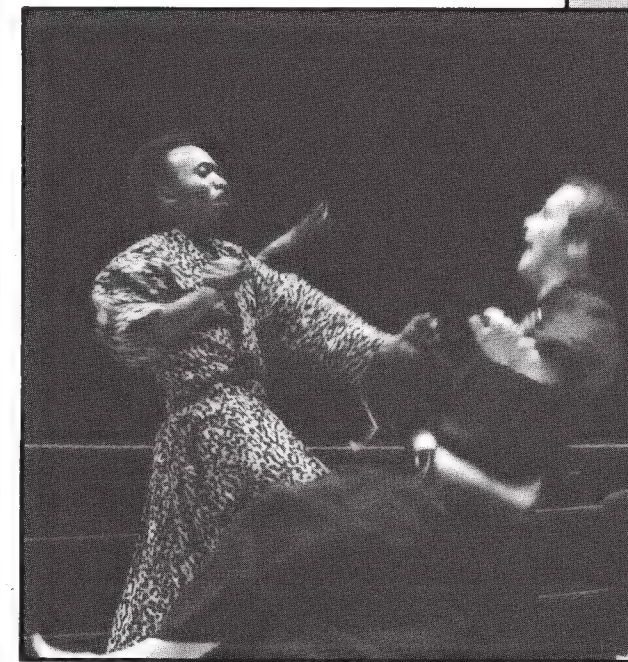
The last fight was boxing vs kick boxing. It was a good golden gloves amateur fight. Sam Jones who was to play the part of the kick boxer had a vague idea of what a kick boxer should do and a couple of times lifted his legs in a

feeble kick to push his opponent away. But other from that he only used his fists (a kick boxer does not only kick and use his fists but butts with his head and uses his elbows and knees very effectively). But they did stand toe to toe slugging it out and everyone enjoyed it immensely. The result was very close, the boxer Casado winning 78 to 77.

Then a surprise. Suddenly, unannounced, there climbs into the ring a fully dressed man, about 45, very big and strong and carrying a nunchaku, and he gave the best nunchaku demonstration of the evening. He twirled the chuka sticks this way and that in a combination of katas and then bowed as the crowd applauded. Then as suddenly as he appeared, he jumped from the ring and disappeared. We never learned his name.

Ice Breaking followed: a 1,500 pound ice break with Iron Hand (I suppose he had seen FIVE FINGERS OF DEATH) and 600 pounds with the head. First I remember when, in my house, they used to buy ice for the ice box and later on, as a grown man, when I was in prison in Cuba for my opposition to the regime and one of my duties was to carry 25 pounds of blocks of ice to the small water cooler we had in our cell. It looked small, but we had to drag it across the prison courtyard, yet here they were tossing what was supposed to be 50 pounds blocks as if they weighed nothing. When the break with the head was attempted at the first blow, the uppermost block of ice broke but the rest of the pile came tumbling down breaking when they struck the floor. When the "Iron Hand" break was attempted, it suffered from the same faults as the other breakings, he had to hit the ice many times before he broke through to the bottom.

Next came Ronald Duncan—Nin-jitsu. I enjoyed this



There's nothing like running into a knife he didn't know was there to change a violent man's mind... only ninjitsu master Ronald Duncan isn't going to let him off that easily.



Bill Morris is probably the biggest judoman in captivity. He always winds up taking the falls in demonstrations of the "gentle way."

act very much, it was a very good act, nicely varied and choreographed; but "Nin-jitsu"? The power of the ninjas was broken in 1581 by Nobunaga Oda when he invaded Iga province, their last stronghold, with a 46,000 man army and in a series of battles scattered the defending force of less than 4,000 ninjas to the four corners of Japan fleeing for their lives. Those he captured alive, he either boiled or skinned alive. At the present time there has been a revival of interest in the Ninjas in Japan, due to a series of successful TV shows and a few individuals have risen and claimed that their families have kept the traditions alive for over 300 years. Most modern Budo experts label them fakes. But an American Ninja? That is even harder to believe. Nonetheless, Mr. Duncan is a master showman. He did a very fine Bo (wooden staff) kata, marred at the end by the impressive array of fireworks that fountained from one end.

He did some catching of arrows in flight, but the bow was weak and the arrows wobbled slowly through the air towards him, but a pale shadow of the true art of Yodome Jutsu or arrow deflecting in which the arrows caught or deflected were war arrows aimed at killing you. With the flaming arrows (his back to a plastic shield, a necessary protection of the audience as last year several arrows fell among the public) he had tough luck and missed 4 in a row, becoming more and more annoyed, he did manage to catch the next two, burning his hand slightly in the process. Again the matter of grades in Budo. I do not know what grade Mr. Duncan claims or in what disciplines but all of his pupils there were at least 3rd

degrees upward. He showed with great pride a young Chinese girl which he claimed was a 5th degree black belt. Well in Japan, after 100 years of judo, there is only one woman who has attained the 6th degree black belt, Miss Fukuda, and she started with Sensei Kano more than 50 years ago. In the United States there are maybe 1 or 2 4th degree black belts, all married to high degree Japanese senseis. Her performance was frankly very bad, after seeing her attempts at self-defense using some very simple judo throws, for which her opponent took the fall or jumped without being really thrown.

Then one of Mr. Duncan's sons gave what was supposed to be a jo or short sticks demonstration and was actually a fair to middling baton twirling demonstration. His smallest son attempted the same with two pee-wee sized sais, in which he kept losing one of them until he ended with just one. Then he did what I suppose was a kata, but looked as if he was dancing while throwing some punches into the air.

The grand finale: Ralf Bialla, the man who catches bullets with his teeth. He is very good, but although I could not catch how it was done, it was a magic trick and did not belong in a Martial Arts Show. Mr. Bialla came onstage dressed in a kimono, the same way that in Europe he probably wears a formal coat.

If you just read this article, you must have some sort of interest in the Martial Arts. If you live near the New York Metropolitan Area, do not miss this show, when it is presented again next year. You may not like *everything*, but it is well worth the experience.



SONS OF THE TIGER

THIS IS WARDEN BRYCE
SPEAKING, GENTLEMEN!

NEW TROY STATE PRISON
IS NOW CLASSIFIED A RIOT
SITUATION, TOTALLY BEYOND
THE REACH OF ANY MEANINGFUL
NEGOTIATIONS!



I HAVE USED THE POWER VESTED
IN ME TO ASK THE GOVERNOR TO
SEND IN THE NATIONAL GUARD.
THE GOVERNOR HAS COMPLIED
WITH MY REQUEST!

GOOD-BYE GENTLEMEN!
REST IN PEACE!

THE CONS ARE
HOLED UP
INSIDE
CELL BLOCK
'D'!

YOUR ORDERS
ARE TO
SHOOT TO
KILL,
PRIVATE!

SPARE THE HOSTAGES
IF YOU CAN--BUT
WE'RE GOING TO
RETAKE THIS
PRISON ONE WAY
OR ANOTHER

EVEN IF IT TURNS
INTO A BLOODBATH,
SERGEANT?

SHUT UP,
SMITH! THIS
AIN'T ATTICA!

MEBBE SO--
BUT THEM FOLKS IN
THERE IS THE SAME
COLOR AS ME, MISTER!
DON'T YOU FORGET THAT!

WE GOT THE
GUARDS'
GUNS, MOSES!

THEN USE 'EM! THAT'S
WHAT YOU ALL DONE
SAID YOU BEEN
WAITIN' FOR!

NO! THAT
AIN'T WHAT
THESE
DUDES FREED
US FOR!

HE'S RIGHT,
MOSES! YOU KILL
AN OFFICER--
WHETHER HE
DESERVES
IT OR NOT--

--AND THERE'S NO WAY IN
THE WORLD THAT WE CAN
GET YOU OFF ONCE THIS
WHOLE THING COMES TO
COURT!

WHAT
COURT?
WHAT YOU
TALKIN'
ABOUT,
MAN??

WE AIN'T
NEVER
GONNA
STAND
TRIAL!

THEY GONNA KILL US
WHERE WE STAND, WHITE
BOY! THEY GONNA KILL
US DEAD!

WELL, SLUG--
I HOPE YOU GOT
YOUR COFFIN
PICKED OUT--

--CAUSE WHEN
BROTHER BROWN
GETS THRU WITH YOU--
YOU'RE GONNA NEED IT!

CUT THE COMEDY,
PIG!
YOU'RE OFF THE
AIR AS OF
NOW!

AND YOU
ARE TOO
LATE!

WITHIN SECONDS
THIS PRISON WILL BE
A GRAVEYARD!

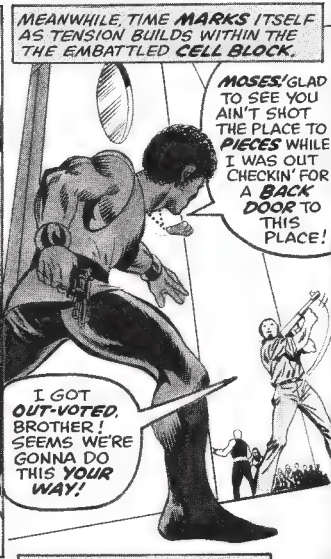
KWAM!

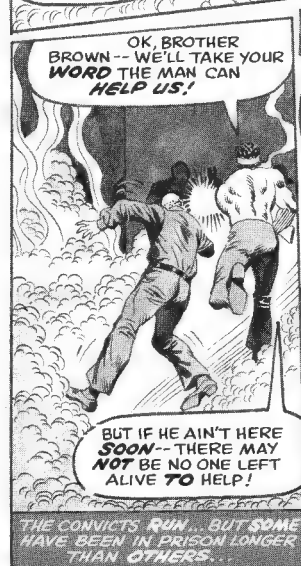
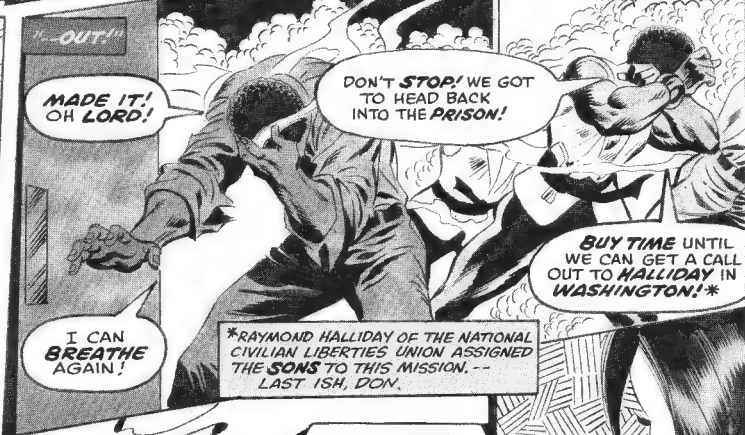
SENT IN TO INVESTIGATE CHARGES OF
BRUTALITY IN AN UPSTATE PENITENTIARY--
THE SONS OF THE TIGER AND PRIVATE
DETECTIVE BLACKBYRD FIND THEM-
SELVES EMBROILED IN THE...

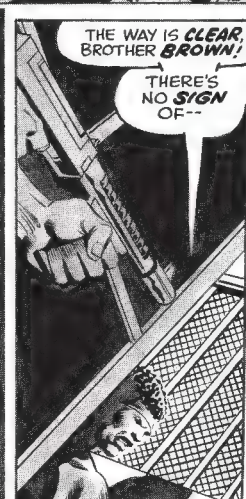
POLITICS OF DEATH!

CHAPTER TWO

Story: BILL MANTLO Art: GEORGE PEREZ & JACK ABEL







HE AIN'T GONNA GET **YOU** WITHOUT GETTIN' US **FIRST**, CHINAMAN!

NO! BLACKBYRD--GO **BACK** AND WARN THE **OTHERS!** WE'LL STAY **HERE** AND TRY TO **HOLD** RYDER!

THE MAN KNOWN AS BLACKBYRD **GOES.**

WE'RE WITH **YOU**, BRO! FIGURE EVEN WITH ALL THAT FANCY **FOOT-WORK** A FEW **MACHINE-GUNS** COULD STILL HELP **OUT!**

YOU **CRAZY**, BRO'?

TIME, BLACKBYRD! WE'VE GOT TO GIVE HALLIDAY A **CHANCE!**

AND WE'LL GIVE **YOU** A CHANCE TO TRY AND **REACH** HIM!

YOU **HEARD** THE MAN, RYDER! STILL UP FOR A **FIGHT?**

NUTHIN'S CHANGED FAR AS **I'M** CONCERNED, BOY!

THIS WHOLE THING--THE **RIOT**, THE SOLDIERS--

'CAUSE **YOU THREE** ARE PART OF THE WORLD I **HATE!**

--**NONE** OF IT MATTERS AS MUCH AS GETTIN' **YOU DUDES!**

YOU'RE GONNA **PAY** FOR THAT...**BOY!**

THE **GAS** AFFECTED MANY OF THE MORE **BEATEN** INMATES MR. JONES!

THEY NEED **TREATMENT!** **BADLY!**

THEN WE HEAD **THERE--** TRY AN' FIND US A **PHONE!**

WHILE **I** HEAD AFTER LIN AND ABE!

FROM WHAT YOU **TELL** ME--THEY'RE GOING TO **NEED** ME!

INFIRMARY'S UP AHEAD, MA'AM!

SOLDIER! GO WITH 'IM--TRY AN' KEEP 'IM FROM GETTIN' **KILLED!**

PERHAPS **I** SHOULD **ALSO** GO--?

THEY MIGHT NEED **MY ASSISTANCE** AS WELL!

BULL FEATHERS, LADY! **I** NEED YOU TA HELP ME GET THESE WALKIN' **WOUNDED** TO A **DOC!**

LOVER-BOY CAN TAKE CARE OF **HIMSELF!**

DIG?

"YOU **MISUNDERSTAND** MY REASONS, BLACKBYRD--**BUT I** DO UNDERSTAND YOUR **CONCERNS.** I WILL **HELP** YOU!"

THANKS, LADY!

LET'S MOVE, **JOKERS--** 'FORE THE **ARMY** COMES **LOOKIN'** FOR US!

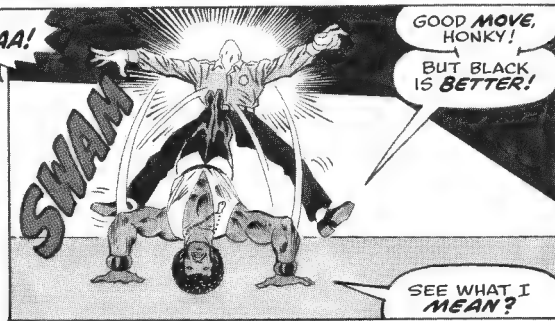
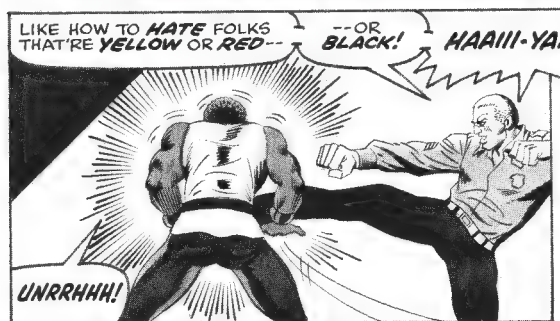
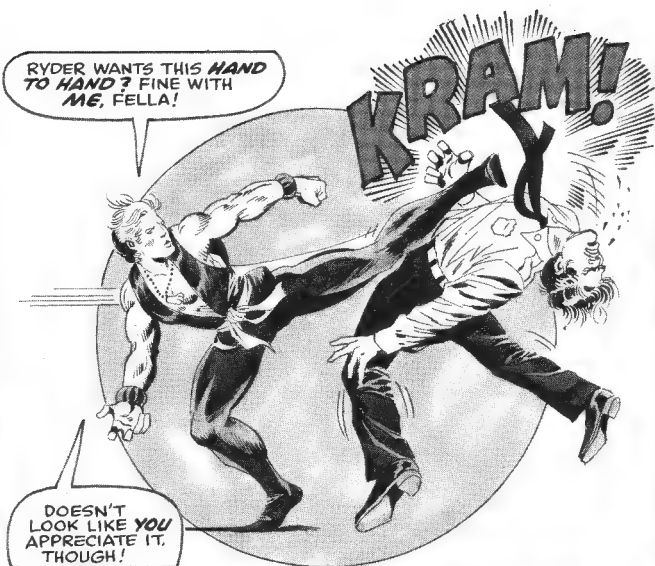
THEY FORGOT ABOUT **ME!**

WHICH WAY YOU GONNA GO, JACKSON?

WELL--YOU AIN'T SEEN A GOOD **FIGHT** IN A WHILE!

HOW 'BOUT YOU CHECK **THAT** OUT?

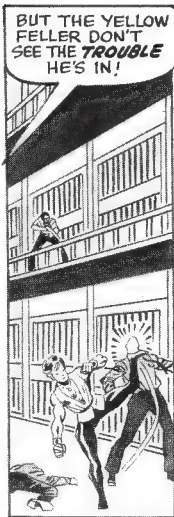
C'MON, LEGS! **CARRY** ME!







THEY'S
WINNIN'!
THE GUARDS
ARE DROPPIN'
LIKE **FLIES!**



BUT THE YELLOW
FELLER DON'T
SEE THE **TROUBLE**
HE'S IN!



**ABOVE
HIM!**



**BEHIND
YA, SON!**

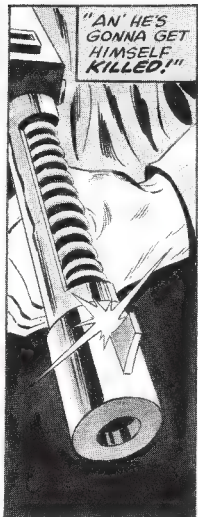
WHAT--?

I SEE **NOTHING!**
YET SOMEONE
TRIED TO **WARN
ME--**



**TOO MUCH
NOISE!**

HE CAN'T **HEAR**
ME THRU IT ALL!



"AN' HE'S
GONNA GET
HIMSELF
KILLED!"



**OLD
ONE!**

CAN'T STOP
NOW, MA'AM--
--GOT ME
SOMETHIN'
TA **DO!**



BUT-- YOU'LL BE
KILLED IF YOU
GO OUT THERE!



CAN'T BE
HELPED,
MA'AM!

A MAN'S
GOT TA
DO WHAT
HE **CAN!**



WHO--?

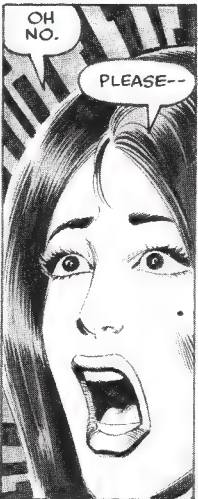
THE OLD
CONVICT!
ATTACKING
ME--?

SAVIN'
YA, SON!



"JEST TRYIN' TA
SAVE YA!"

BRIIPPPP!



OH
NO.

PLEASE--



GGGKKKKKKK--

BRIIPPPP!



OH GOD!
LOTUS!
GET
BACK!



BRIIPPPP!



HE-- HE
PUSHED ME
ASIDE--!!



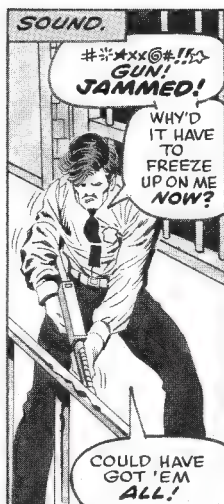
BRIIPPPP!



LORD GOD
ALMIGHTY!



SILENCE!



SOUND.

#**@#!
GUN!
JAMMED!

WHY'D
IT HAVE
TO
FREEZE
UP ON ME
NOW?

COULD HAVE
GOT 'EM
ALL!



BA-WHOOM!



BLAM!
BLAM!

ARRRRRR!

BA-WHOOM!



LOTUS.

**DAMN
YOU!**

LOTUS?

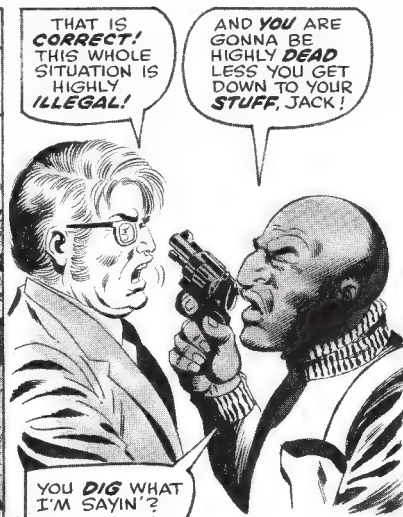
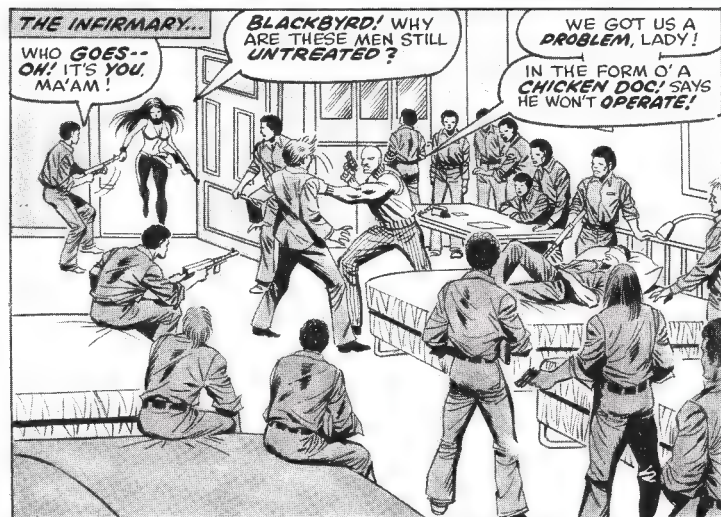
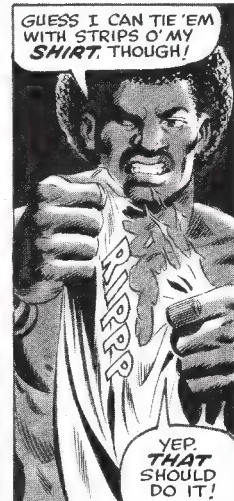
YES, LIN
SUN?



I--
-- NOTHING.



THE SOUND OF A **STOPPED HEARTBEAT**. THE SLOW, SILENT SOUND OF **DRIPPING BLOOD**. SHE **PASSES ON** THRU THE CORRIDOR THRU WHICH SHE CAME... BACK TO THE **INFIRMARY**.





SAME DOCTOR.
CRUD WHAT
HELD BACK ON
MEDICINE
ON US!

ENOUGH *TALK!*
THIS MAN MAY LOSE
HIS *SIGHT* IF HE
ISN'T AIDED QUICKLY!



I-- *YES!* I-- EH--
SEE YOUR
POINT!

BUT I
STILL
MAINTAIN--



AND I INTEND
TO SEE THAT
THERE IS NO
MORE *PAIN* IN
THIS PLACE!

OPERATE,
DOCTOR-- OR
I *SWEAR* TO
YOU I'LL--



HE *WILL* OPERATE,
LOTUS! WON'T YOU,
DOCTOR?

WON'T
YOU?

I'D LIKE
TA WORK
ON *HIM* FOR
A WHILE!



I-- *OF*
COURSE I
WILL! *OF*
COURSE!



WE *ALL* WOULD! 'MEMBER
HOW YOU TOOK ONE O'
RYDER'S *BULLETS* OUT OF MY
LEG-- WITHOUT *ANESTHESIA*, DOC?

I
REMEMBER!

SEEMS YOU
AIN'T GOT
SUCH A GOOD
REP WITH THE
INMATES,
DOC!

THINK
THEY'RE
RIGHT-- OR
MAYBE IT'S
JUST BAD
PUBLIC
RELATIONS?



LET 'IM WORK
ON THE DUDE
FIRST, MOSES!

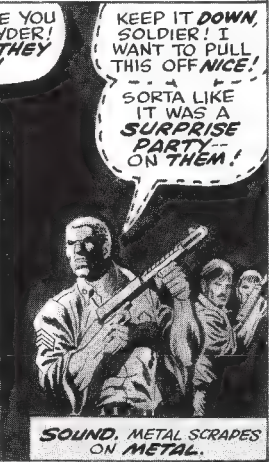
THEN WE
CAN *PLAY*
WITH 'IM!

MOTION...



... *WITHOUT.*

JUST LIKE YOU
SAID, RYDER!
THERE THEY
ARE!



KEEP IT *DOWN*,
SOLDIER! I
WANT TO PULL
THIS OFF *NICE!*
--
SORTA LIKE
IT WAS A
SURPRISE
PARTY--
ON THEM!

SOUND, METAL SCRAPES
ON *METAL*.

BELT-BUCKLE AGAINST
BED-POST?

THE *RINGS* UPON THE
SURGEON'S *HANDS* AS
HE PREPARES THE TOOLS
OF HIS *PROFESSION*?

OR THE SOUND OF THE *SAFETY-*
LATCH ON A *CARBINE* BEING
EASED *OFF*?

SOME MEN CAN TELL *VOLUMES*
FROM EVEN THE *SLIGHTEST* SOUNDS.

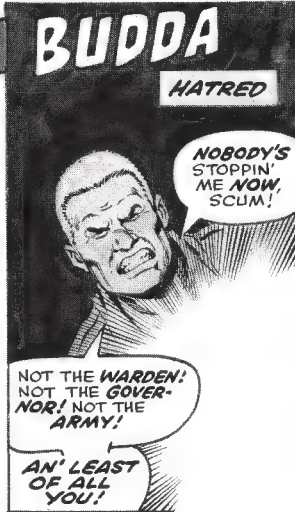
BLACKBYRD IS ONE OF THAT *KIND*.



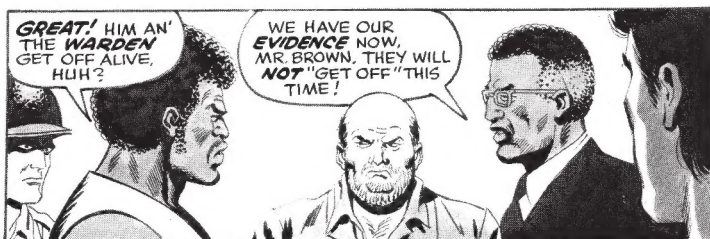
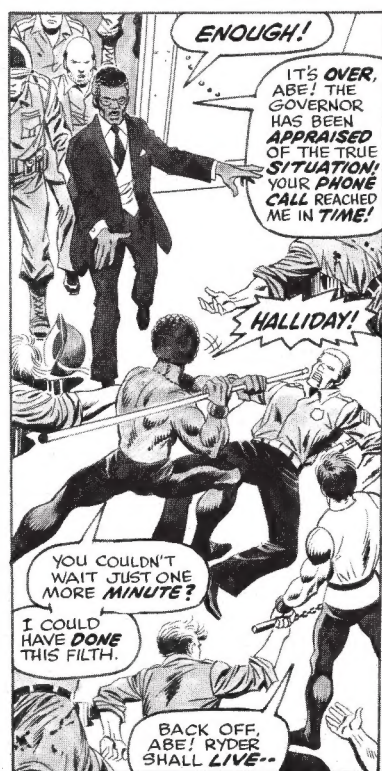
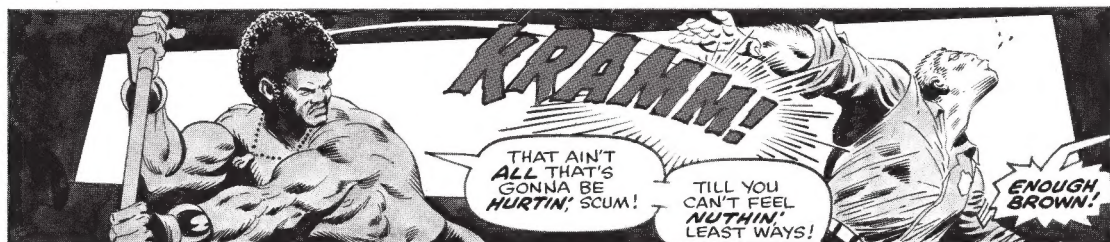
SLOW,
PEOPLE!

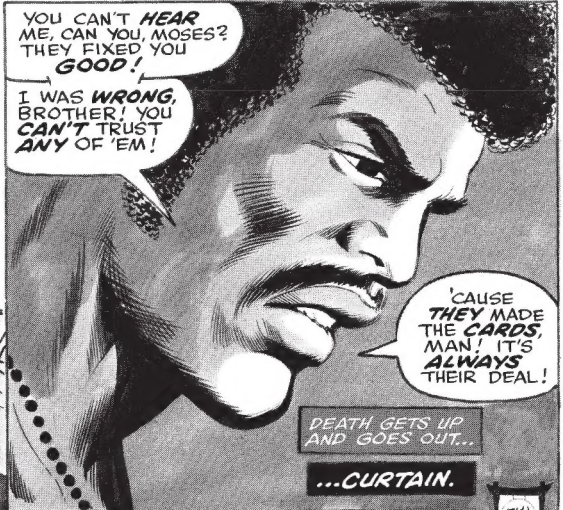
MOVE
AWAY
FROM THE
DOORS!

MOVE,
DAMN IT,
BEFORE--









NEXT ISSUE



A Kung Fu Spectacular!

SONS OF THE TIGER

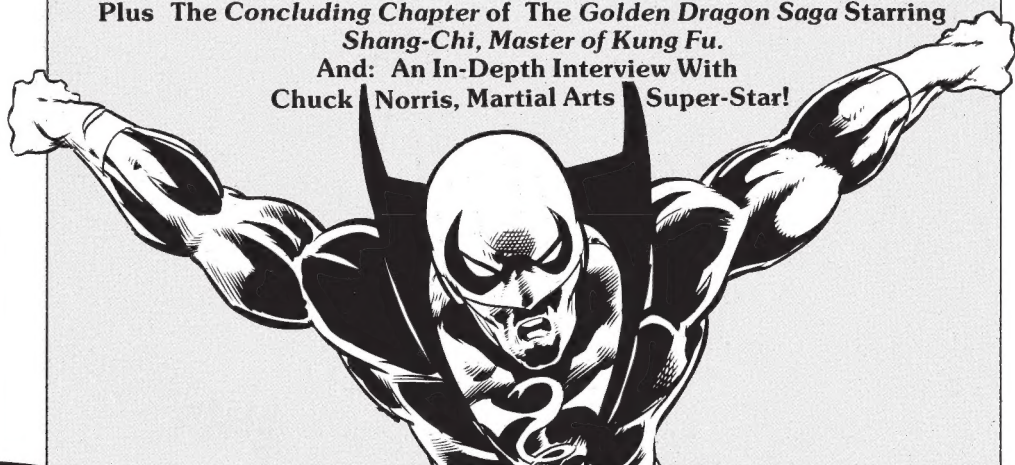
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